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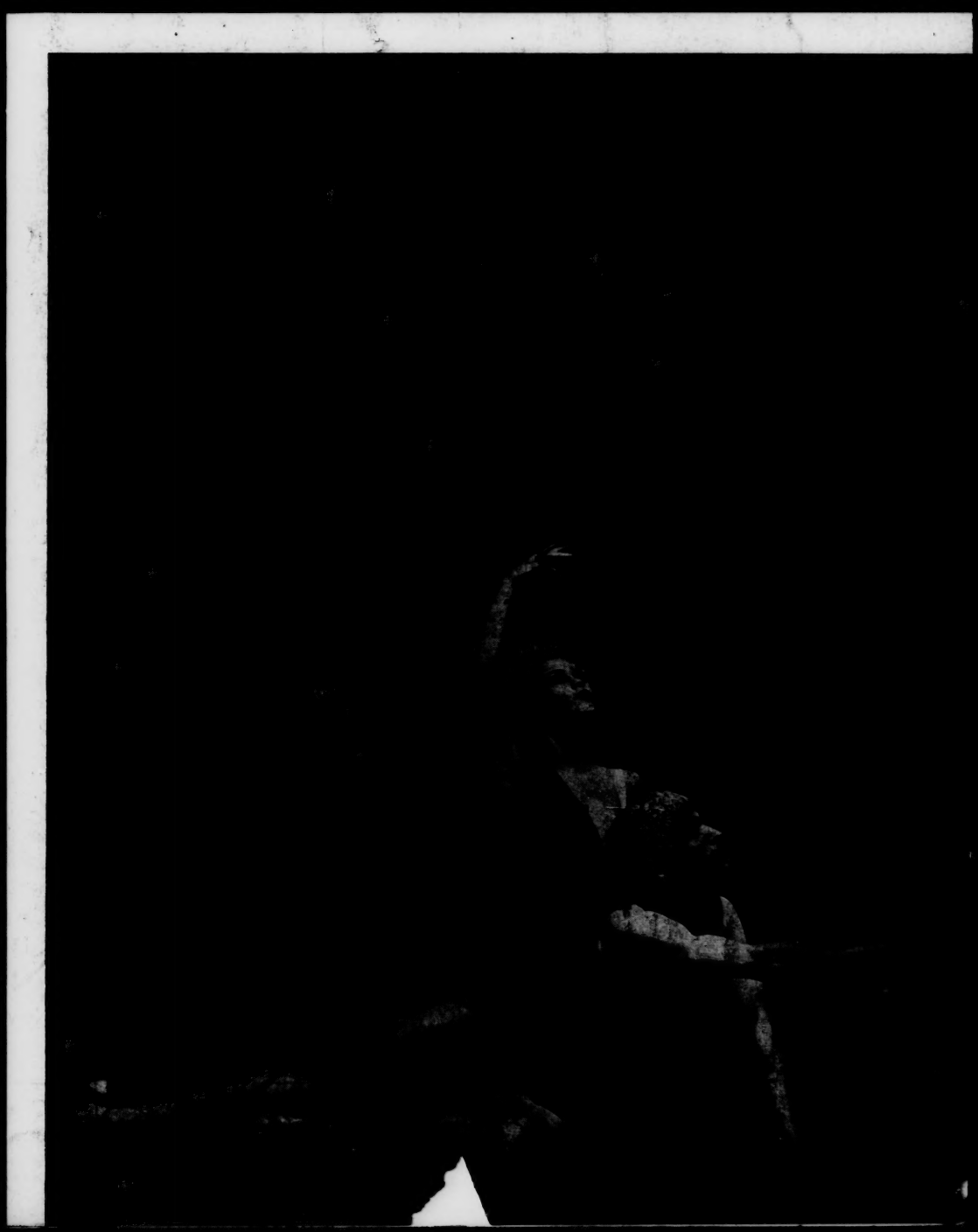

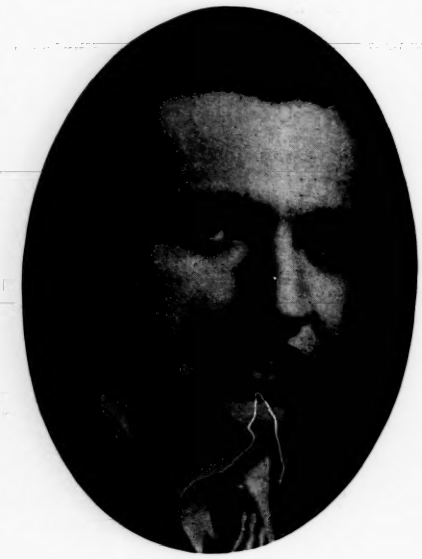

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• **PRO and CON . . .**

• *Viewpoints Gleaned from the Editor's Mail*

Dear Miss Howard:

First, I want to tell you how very much I enjoy and appreciate your wonderful magazine. It is—"enormous! unequaled! gigantic! and other superlatives, equally frantic. . . ."

I can hardly wait each month for the magazine to arrive. To one who lives out in the west where there is so little "live theatre," it surely keeps one in touch with dancing throughout the world.

Because I am primarily interested in ballet, all articles, pictures and routines on that subject interest me most. I was especially interested in the article in the July issue on *The Dance in Our Colleges.* It is a shame that there are only two colleges teaching ballet and 86 teaching modern dancing.

Thanking you for a grand magazine and long may it reign,

Yours sincerely,
Margaret Butler, Hollywood, Calif.

•

Gentlemen:

I have just finished reading the August issue of THE AMERICAN DANCER from cover to cover. I look forward to every number with anticipation and can hardly wait until it arrives.

Vol. XI, No. 11 THE AMERICAN DANCER SEPTEMBER, 1938

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PROMINENT DANCE STUDIOS

• PRO and CON . . .

Every month I have planned to write you and say how helpful this magazine is to dance teachers, but somehow I have never gotten to it before.

I do want to say that everyone concerned with the dancing profession should have every edition of THE AMERICAN DANCER on file for reference—it does prove invaluable.

Looking forward to many more issues, I am,

Carolyn Crowley,
Stratford, N. H.

•

My dear Miss Howard:

From an ardent and ever-interested reader of THE AMERICAN DANCER — greetings! Just writing in the interests of that large and well-scattered clan, the mail-order tappers whose residence or occupation leaves them sometimes hundreds of miles from civilization — and dancing teachers. And whose dancing studios and efforts are restricted solely to what routines and information they can glean from the few teachers who make an honest effort to help them. Jack Manning and the Del-Wrights, for instance—or rather for outstanding examples.

Which brings me to the point of this discourse. You have a page for "Teams," a page for "The Ballroom Observer," a page for Blasis' *Code of Terpsichore*—but nary a word for tap.

How about a single page for the consumption of those hardy artists, the "routines-by-mail" boys (and girls) whose devotion to the dance is shown by the very fact that they are willing, nay, eager to write, wait two weeks,

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• PRO and CON . . .

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If you are doubtful, just frame a notice in the middle of a page of your next issue, asking how many readers would appreciate a page devoted to the interests of the students who reside far from the madding throng, and containing points on the execution of difficult steps, new steps originated by these students, news about where new routines may be obtained and their relative merits.

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books" column which used to run back in the days when Johnny Mattison originated to *The Poet and Peasant.* Also, you might contrive to get the page edited or a small article written for it by some of the top-flight professionals.

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Sincerely yours,
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Dear Miss Howard:

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imagine a girl wearing a dress or hat five years old, for example?

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Sincerely yours,

Sam Bernard, Dallas, Texas.

•

Dear Friends:

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Sincerely yours,

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The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

SEPTEMBER

1938

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Summing Up

by
RUTH ELEANOR HOWARD

So far as dance events are concerned, this summer has been a disappointing one. Although virtual warfare has existed on the European ballet front, we have had deadly quiet. With the Lewisohn Stadium substituting two evenings of folk dancing for the usual dance performances, the only ballet New York was permitted to witness was a brief season at Randall's Island and a still briefer one at Jones Beach.

■

Thus, the various teacher's organizations have afforded the only activity to speak of on the dance horizon. In New York, The Dancing Teacher's Business Association took up the matter of elevating the technical standards of the profession and to further its efforts in this direction, decided to refer to its members hereafter as Dance Educators.

■

In New Orleans, at the annual convention of the Dancing Masters of America and its Affiliated Clubs, LeRoy H. Thayer, of Washington, D. C., was unanimously elected to the presidency. Mrs. Montie Beach, who has held that office for the past five years and was the first woman ever to be president of the D. M. of A., retired to become a candidate for Commissioner of Parks of her native Houston, Texas.

■

At all conventions which have been held so far, there has been a marked tendency toward connecting dances with news events. The Corrigan Hop, the Pick-A-Back and the Canal Street are typical examples.

■

With sixteen musicals being considered for Broadway next season, the fall looks definitely brighter for the dance teaching profession. All teachers agree that although only a small percentage of the students who attend dance schools have professional aspirations, dance activity on stage and screen has a definite influence on school enrollments.

What Is Wrong With Opera-Ballet?

By WALTER WARE

THE question "What is wrong with opera-ballet in this country?" has been asked innumerable times during the past few seasons. When it has been put to me directly, I have winced slightly, stammered a bit perhaps, and made an inexorable attempt at changing the topic of conversation from the ballet and the opera to (for lack of something better) that most ubiquitous of man's allies in a pinch—the weather! And I must admit that, caught, I have at *no* time been able to render even an intelligible answer to such a query.

For, truth to tell, I have not known what *is* wrong with opera-ballet in America. At least, until *now* I haven't. I could have ventured a guess as to whether opera managers really do *hate* the ballet as is thought in a great many corners of the dance world; or whether they look upon the ballet simply as a superfluous "pest" to be dealt with lightly in the production of grand opera. I might even have listened to the mouthings of music critics who know nothing of the fundamental technique of the ballet; or to the meaningless complaints of dance writers who know nothing of the backstage workings of an opera organization.

Instead, I sought the answer from Mr. Edward Johnson, General Manager of the Metropolitan.

Backstage, in the almost antiquated confines of the world's most famous opera-house, Mr. Johnson offered concise explanations and detailed descriptions of the function of a ballet group in the development of his own organization, that were both illuminating and revealing; and cleared with astounding lucidity the obscure recesses and prejudices of thorough artistic understanding where opera-ballet is concerned.

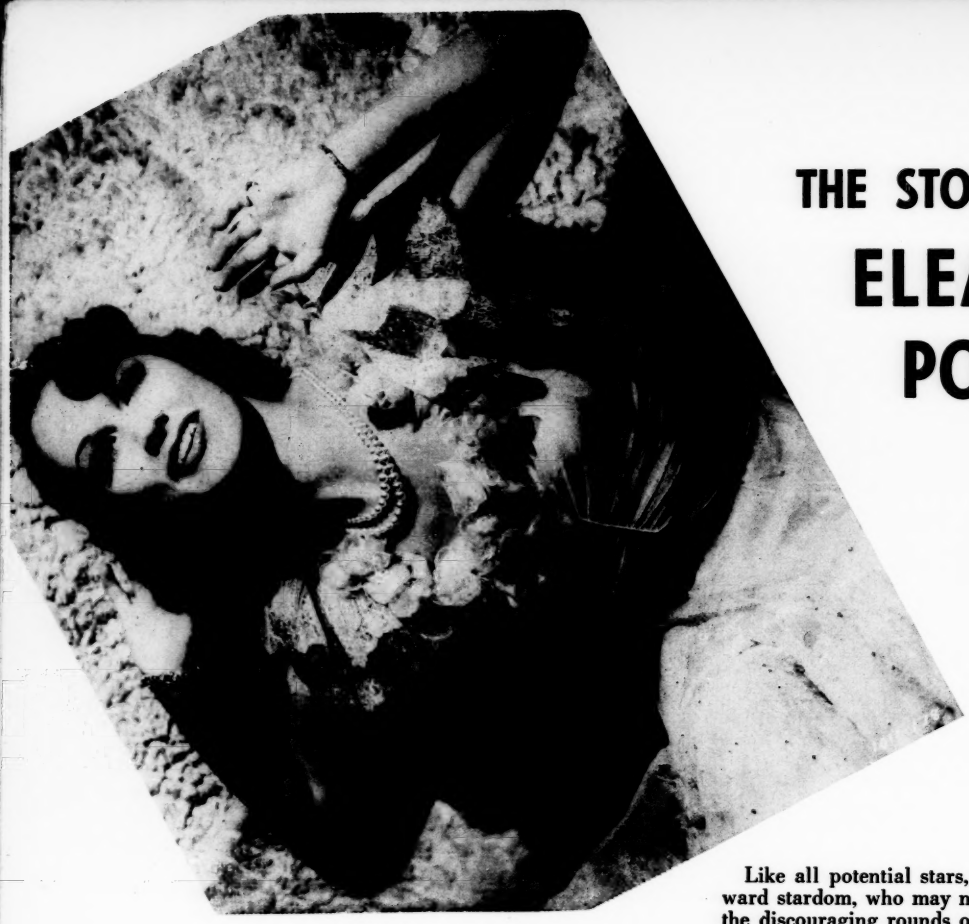
In order to set the stage, it might be well to mention at this time that the controversy in regard to opera-ballet, its merits and its demerits, has been rife especially in dancing circles for some time. This undoubtedly has been due to the fact that in the past few seasons both the opera and the ballet have spread their wings like wild-fire across the barren art-wastes of America. Ballet has come to *mean* something in this country just as the opera has. Dance lovers have learned to discriminate just as have opera lovers. Yet the artistic combination of these two sister arts has never yet, so it seems, met with the entire satisfaction of both factions. The Russian Ballet and other touring companies have met with amazing success throughout the land. Yet opera-ballet here has never been received thusly. Opera managers have even gone so far as to engage resident ballet groups, who have appeared successfully as an independent unit, to interpret the dancing required for *Carmen*, *Aida* and all the rest. Yet the reception has not been the same. Disapproval and condemnation continues to persist. Critics have been, to put it mildly, evasive and at times cruel. Choreographers, even, have openly defiled and placed the blame at the feet of the opera system.

What is actually at the bottom of all this? Who *is* to blame, opera managers "who have failed to give the ballet a chance" or does the fault lie with the ballet itself? The answer, as Mr. Johnson gave it is amazingly simple.

The greater part of the fault lies in the fact that the direct purpose and function of opera-ballet has been misunderstood by the public and the critics as well as the choreographers in this country. *Scheherazade* or *La Sylphide* is one thing; the *Dance of the Hours* from *La Gioconda* another. In other words, there is a grave difference between ballet and opera-ballet. Any ballet as presented by a ballet company is within itself an artistic whole, complete in its conception and its execution, while opera-ballet is merely an important but small factor in the artistic opera-whole. The Metropolitan and any other opera company sells opera and not ballet at the box-office. Yet spectators continue to think of opera-ballet in terms of the Russian, for instance. It is unfair, as can be seen. If one could look in upon that seething sea of backstage activity which occurs during an opera season, he would readily see that ballet itself is only a small cog in a great art-wheel.

Yet even choreographers fail to realize this. The workings of an opera company can be likened to a veritable madhouse. There are the choral group, the orchestra, the singers, strenuous rehearsals, the stage-hands and the elec-

(*Continued on page* 32)



THE STORY OF ELEANOR POWELL

by FREDERICK RUSSELL

WHEN Nelson Eddy was asked if he were going to dance with Eleanor Powell in *Rosalie*, he asked in return, "Do you think Ray Bolger will sing?" Yet, after viewing the *rushes* of his waltz with her on the screen, he eagerly agreed to another dance number.

James Stewart insisted that he couldn't dance when he began *Born to Dance*, but before he knew it, he and Eleanor were doing a tap routine. Even Robert Taylor found himself stepping into a fox trot with her in *Broadway Melody of 1936*. She has that effect upon her leading men.

It was only by accident that Eleanor Powell learned to dance. When she was six years old, her mother sent her to dancing school, because she thought it might erase some of Eleanor's extreme bashfulness. The plan worked. And, in gaining self-confidence, Eleanor also became an excellent dancer.

All that happened in Springfield, Massachusetts, where Eleanor was born. Her father is still in business there.

When Eleanor was thirteen, her mother took her to Atlantic City for a summer vacation. Gus Edwards, the famous producer of children's revues, saw her doing an acrobatic dance on the beach and promptly asked her mother if she might appear nightly in his show at the Ritz Grill. Mrs. Powell agreed, since Eleanor was to appear in only one show each night and could spend her days on the beach.

The Powells returned each summer for several years and Eleanor continued to play on the beach in the daytime and dance at night. During the intervening winters, she went to school and resumed her dancing lessons in Springfield. When she became sixteen, her instructor, Ralph McKernan, suggested that she go to New York to try the musical comedy stage.

Like all potential stars, as well as those with ambition toward stardom, who may never get there at all, Eleanor made the discouraging rounds of Broadway producers. They liked her acrobatic and ballet work, but none of them would give her a job because she could not tap.

Determined to succeed, she took tap lessons from Jack Donahue in 1929. After the course, she worked alone for weeks to perfect a routine. It was five years before she won the title of *The World's Greatest Feminine Tap Dancer*. That shows what can be done with determination.

Eleanor's first Broadway show was *Follow Thru*. She was a principal as well as a featured dancer. In every show since, she has played a role besides executing her unique dance routines.

Eleanor planned for her old dancing teacher in Springfield to be present at her Broadway debut. Death intervened, and so, in order to conceal the sad news from Eleanor, his widow occupied his seat. She knew that her husband's greatest ambition was for his favorite pupil to make good in New York.

After appearing in *Follow Thru* for a year and a half, Eleanor was next seen with Joe Cook in *Fine and Dandy;* in the last Ziegfeld production, *Hot Cha;* with Bert Lahr and Harry Richman in *The Varieties;* in an edition of George White's *Scandals* and in a road company of *Crazy Quilt*.

Eleanor was appearing as featured dancer for a seventeen weeks' engagement at the Casino de Paree when Metro-Goldwyn-Mayer's talent scout saw and tested her for *Broadway Melody of 1936*. The test was so successful that studio executives decided to cast her in the leading role opposite Robert Taylor, and thus her screen career began with a vengeance.

Eleanor's success spread from Hollywood long before the release of her first picture. It was a gala night for her when, in September 1935, her name went up in lights simultaneously over the marquees of two Broadway theatres. At the Capitol she was to appear on the screen for the first time in *Broadway Melody*. Across the street at the Winter Garden, she was nervously applying make-up for the opening of the

(*Continued on page* 32)

The A B C of Percussion

ACCOMPANIMENT TO THE GROUP DANCE

By ELEONORA LOUDL

PROBABLY one of the greatest advantages that the group dance has over the solo is that it offers greater opportunity for elaboration of choreography. By the same token, it offers the accompanist opportunity to elaborate the design of its musical background.

This larger development is possible, no matter what the type of accompaniment—one or two pianos or a percussion orchestra. But comparatively little has been said about percussion instrumentation, although there are many possibilities for interesting composition in that field.

As a tangible basis for the study of ways and means to achieve variety and contrast, let us take a particular pattern often followed by the group dance—a skeleton outline on which dances covering a wide variety of subjects may be built.

The pattern is as follows:

First, the group dances, establishing their character or trend of thought.

Second, a soloist (or another group) appears, expressing his thoughts which are, for the sake of contrast, at variance with the ideas or beliefs expressed by the first dancers.

During the conflict which next takes place, either the soloist is to influence the group or they are to win him over.

And last, there is a finale in which either the group dances its allegiance to the leadership of the soloist, or the soloist avows himself one of the group. If the theme be one of frustrated effort, each continues with his own beliefs, uninfluenced by the conflict.

Obviously, the percussion instruments accompanying, on one hand, the group and, on the other, the soloist, must be as contrasting in *color* and *character* as the dancing of the two opposing forces.

Now let us consider the material available in a percussion orchestra which may best be used to accompany the dance pattern in mind.

Roughly speaking, there are two *sections* in the percussion orchestra. They are:

(A) Instruments made of metal, such as gongs, cymbals, bells and triangles

(B) Instruments made of material other than metal, such as sand blocks, drums, wood blocks and Chinese temple blocks.

Of course, this last section might easily be divided into several sub-sections, such as: drums, instruments made of wood, etc. But in order to avoid complication, it is necessary to keep in mind only the two divisions first mentioned.

Inside each group there are, however, two distinctly different types of instruments:

(1) Instruments capable of variety of pitch;

(2) Instruments which are purely rhythmic or percussive (incapable of variety of pitch).

In the metal section there are, for instance, tuned bells and gongs of various tones; similarly, in the non-metal section there are wood blocks, drums of various tones, and xylophone.

To continue, then, those instruments which are contrasting by their very nature must accompany contrasting ideas in dancing.

Keeping in mind the two *sections* and the two *types* of instruments in each section, we become aware of two possible contrast-patterns in percussion accompaniment. They are:

(A) Contrast of metal with non-metal instruments;

(B) Contrast of instruments capable of variety of pitch with purely percussive instruments.

When using contrast-pattern A in composing the accompaniment of a particular dance, one might, for instance, identify the dancing of the group with metal instruments and the soloist's dancing with non-metal (or vice versa). The conflict of the two sets of ideas would, of course, be accompanied by a conflict of metal and non-metal instruments. Let us say that, in this case, the ideas of the soloist triumph over those of the group; it follows, then, that his accompaniment, also, will triumph.

Simple though this contrast-pattern may seem, the percussionist must be careful to make his transition logical. That is, if the trend is, for instance, from metal to non-metal, the metal instruments must be allowed to exit logically. In working from non-metal to metal instruments, a similar process would be followed.

If the composer had in mind using contrast-pattern B, he would follow either one of these two procedures:

(A) accompany the group with instruments capable of variety in pitch, and the soloist with instruments incapable of variety in pitch; or

(B) identify the soloist with instruments capable of melody, and the group with purely rhythmic instruments.

As in contrast-pattern A, the transition—here, from percussive to melodic or vice versa—must be gradual and logical.

It should not be implied that an effective dance accompaniment must be composed strictly along the lines of either one of the two basic contrast-patterns given. Rather, the percussionist who is eager to follow the thoughts underlying any one particular dance, will combine the two basic patterns with more complicated designs which he may himself develop, in order to get the desired result—a musical accompaniment that is truly in keeping with the dance for which it forms a background.

D.T.B.A. Convention

THE Third Annual Convention of the New York Dancing Teachers Business Association was held during the week of July 25th in the Florentine Ballroom of the Hotel Park Central, New York City. With more than two hundred registrations the success of the convention exceeded by far the expectations of the DTBA's officers. Practically every state in the Union was represented by one or more teachers, and there were a number from Canada.

The faculty was composed of twenty-four teachers with tap material given by Bill Pillick, John Lonergan, Margurite Reynolds, and Jack King; ballet master and mistresses were Adolph Blome, Hilda Butsova, Ethel Mount Mozar, and Agnes Boone; acrobatic work was presented by Johnny Plaza and Billy Cross; modern by Von Grona; Spanish work by Aysa Kaz and Thalia Zanou; improvisation by Lasar Galpern; children's and baby dances by Margaret Burton Inslee and Mari Tamsun-Houser; exhibition ballroom by Alberto Galo; ballroom by Donald Sawyer, Don LeBlanc, Rodolfo D'Avalos, Bernie Sager, and Th. W. Bus of Groningen, Holland. Mr. Bus also presented a native Dutch dance.

During the ballroom sessions, which were all conducted during the evening, Mr. Sawyer presented a new version of the Cherry Hop, which, according to those taking the work, was even more pleasing than the original introduced by the Ballroom Division of the Association last February, and in the arranging of which Mr. Sawyer played an important part. The rest of his program was devoted to ballroom work especially arranged for juveniles.

Bernie Sager introduced a new number which he has entitled *Saloger Swing*, a dance intended for those who like the peppy style of swing. Mr. Sager was assisted in his demonstration by Miss Janet Ptak.

Don and Joan LeBlanc confined their presentations to the conservative style Fox-Trot and Tango, while Rodolfo D'Avalos gave the LaConga, a Latin type ballroom dance currently popular in New York's night spot.

Bill Pillick's *Pick-a-Back*, originated on the spot for the benefit of an enterprising news photographer, well nigh proved the sensation of the Convention insofar as the ballroom work was concerned. The *Pick-a-Back* was just a bit of tomfoolery which, after the news got around, was so much in demand that Mr. Pillick gave up part of his lunch hour to teach it to enthusiastic members who had gotten a glimpse of the novelty. Florence Baker, member (smile and all) from Council Bluffs, Iowa, assisted both in the arranging and presentation of the dance.

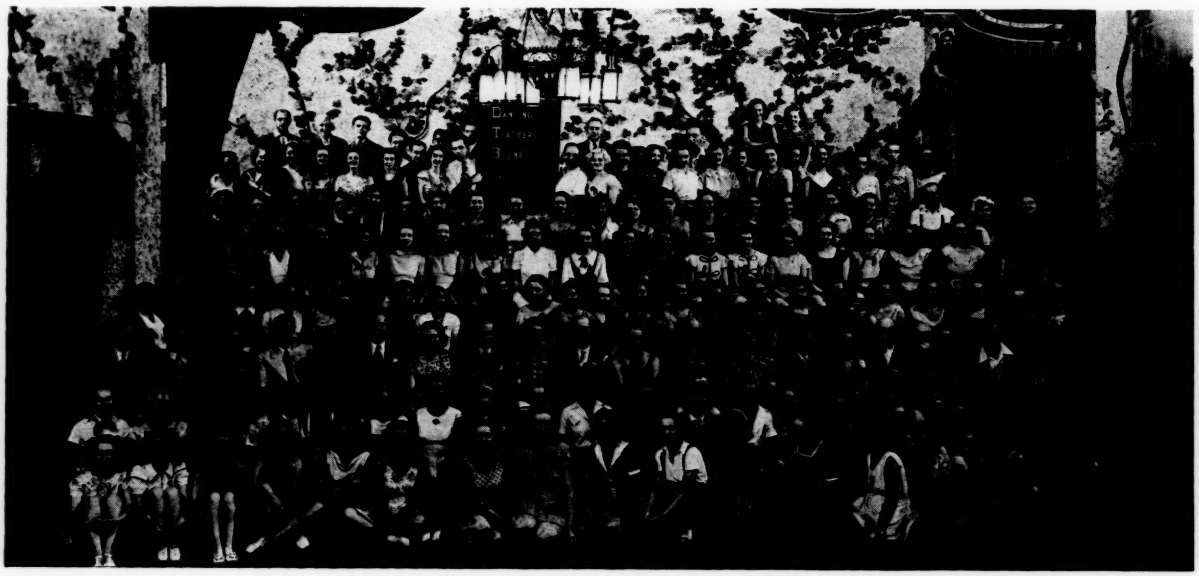
Another novelty ballroom number which proved interesting was the *Lambeth Walk*, brought from London by Thomas W. Bus. This was also an extra-period presenation which kept the majority of those in attendance on the floor after hours. Eleanor Dale, Keane, N. H., teacher, and Miss Baker assisted Mr. Bus in this number.

Mari Tamsun-Houser's method of presenting baby work was a topic of discussion during the session. Assisted by several well-trained pupils of her Altoona, Pa., school, Miss Tamsun-Houser had the teachers sit through her entire period while her youngsters took the floor and demonstrated several numbers. Miss Tamsun-Houser made explanations from the stage over the loud speaking system. In this way she was able to give a much greater amount of work than is usual during a period.

Charles Collins, who was engaged for the faculty, but was unable to fill his periods on account of playing engagements in summer theatre, delegated his work to Bill Pillick, who spent several days before the Convention at Provincetown, Mass., rehearsing with Mr. Collins.

Prior to the examination of candidates and members under the new examination procedure adopted last November, President Donald Grant conducted a lecture-discussion during which the various subjects were explained. This period received its share of favorable comment, with many of the older teachers expressing their gratitude for having certain problems of standardization of acrobatic and ballet terms

Group picture of the DTBA's Third Annual Convention



BILL PILLICK *caught in the act*

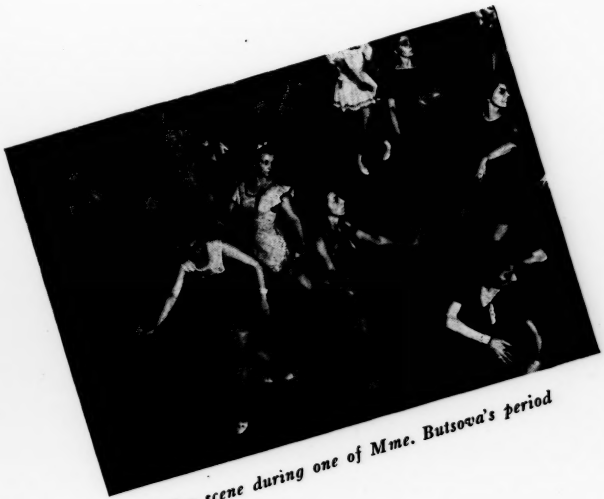
analyzed. A similar period was conducted for the ballroom examination by Thomas E. Parson, the Association's Executive-Secretary. Mr. Parson on several occasions called on such ballroom authorities as Oscar Duryea and Th. W. Bus to aid him in his explanations. Mr. Bus is a Fellow of the Ballroom Branch of the Imperial Society of London.

Included as members on the examination committees were Margaret Burton Inslee, Marion Howell, Jack King, Renee P. Hill, Hazel Boone, Harriet James, Edward Fish, Marguerite Reynolds, Henrietta Bassoe, Mildred Drewes, Donald Grant, Thomas E. Parson, Billy Gudie, Lois Pond, Cedric Lindsay, Johnny Plaza, Adolph Blome, Bill Pillick, Mary O'Moore, Don LeBlanc, Ethel Mount Mozar, Norma Allewelt, and Nadia Gueral. Approximately one hundred were examined during the sessions. Those subjects in which the members were found to be proficient will be stated on their membership certificates for next year.

A movement has already been launched to acquaint the Boards of Education in various states with the absolute necessity of proficiency tests for everyone who desires to enter the profession as a teacher.

During one of the business meetings it was brought out by President Grant that every teacher of dancing should be looked upon as an integral part of the nation's educational system, and he deplored the fact that, up to the present time, little or no effort had been made by the organized profession to acquaint government authorities with the difference between a dance academy or hall, and a dancing school. He pointed out specific cases where licenses were imposed on dance schools, and on the certificates issued, the words "dance hall" had been ruled out and the words "dance school" inserted. As a means of bringing about a better understanding between these authorities and the dance teacher, it was suggested by Mr. Grant that teachers be referred to as "dance educators," inasmuch as they are such an important part of our educational system. This brought about a discussion which ended in a suggestion that the Association change its name to include the phrase "Dance Educator." The matter received so much favorable comment that it was officially referred to committee for further study.

TH. W. BUS *and* CHRISTINE OLAKER *teach the Klompendanse*



Action scene during one of Mme. Butsova's period

American Dancer Night was held on Thursday with an audience of over five hundred. The entertainment consisted of an elaborate costume parade followed by a well-presented program of professional talent which will be reviewed in the October issue of THE AMERICAN DANCER.

The Convention closed with a banquet and dance held Friday evening, with music by Fabe Nichols and his Station WAAT Ensemble. President Grant and Executive-Secretary Parson were presented with engraved trophies in appreciation of their services during the past year. Alma J. Trantor, Covington, Ky., member received a handsome engraved award, supplied by J. W. Richardson & Co., for outstanding services. Jack King was Master of Ceremonies on the banquet program which included Frank Small's *International Brevities;* Ernie Mack, *The Man of a Thousand Faces;* Irene King in *The Swan;* Nelda Bengtson and Christine Olaker, Norfolk and Richmond, Va., in a duo tap novelty, and Bernie Sager and Janet Ptak in their *Saloger Swing.*

TRAVELING TERPSICHOREANS

Miriam Winslow Leads a Gay Troupe

By **PATRICIA SHIRLEY ALLEN**

A SLEEK, elongated car pulls up in front of the hotel like a glorified tourist bus. There's the sound of a radio playing inside and the confusion of excited, young voices. Doors open and out pour a flock of lithe girls, laughing and calling to one another while they pull out pieces of hand luggage. No, they're not *Follies* girls or beauty contest winners—they're Miriam Winslow's concert dancers, here for another performance on tour and brightening things up considerably by their presence in town.

The car was built especially for these Boston dancers and the truck that lumbers after contains costumes for their dances, drapes and lighting for the theatre, and men to do the work of arranging a stage. Miss Winslow has worked out the whole idea so that the company carries even its own sets and does not rely upon makeshift facilities on the road.

Miriam Winslow favors the tempo of Boston, which is their home base, to accomplish her ground-work in composition for the dance and to train members of her concert group. "Somehow, my ideas come faster in the environment of Boston," she said, "although my interests are really world-wide. I think of myself as an American dancer, but I don't limit my dances to any one country. They are international."

Her energy and "drive" were apparent as the young dancer explained the background of her present active life: "I started with the Denishawn ballet technique. Besides that, I studied in Germany and Austria with Wigman and Kreutzberg. Out of all the training I have received, one thing impresses me most—and that is, that there is no basic difference between modern and ballet dancing. I have a long list of artistic forebears who upheld that statement. And that is why I provide a basis of ballet for my girls, and an understanding of it.

"The greatest thing that ballet offers is discipline of the body—it contributes line and precision. The modern dance training means body control through definite exercises like breathing, movement into space, and so forth."

It was inevitable that an individuality like hers should finally form its own style, and that this style should be quite varied. It encompasses composition for music, counterpoint to music, and themes with a definite idea or a definite quality. She said she took her well-known *Little Women* from the story itself and the interest engendered by three distinctive characters who were worked into one scene. The melodic and feminine music that suggested itself as accompaniment is a piece by Tschaikowsky.

Two years ago, Miss Winslow went to Spain to gain authentic atmosphere for her Spanish dances. She visited out-of-way places and came back with subject matter that was put to good use in later compositions.

Sometimes her inspiration starts with an idea, just as *Little Women* did, and sometimes with the music itself, like *Threnody* in *Suite of Old Music.* But every composition is lyric with essentially dynamic qualities. When once she knows what to say, the dancer works out the kind of movement that should be employed to say it. Finally, the technical side presents itself—space pattern, floor pattern and harmony of costume. Miss Winslow herself, incidentally, designs all the costumes and lighting effects.

"I have no favorites among the types of dance," reflected the artist, "and I do like contrast. My compositions must be balanced against each other, or one style will become ingrown. And that must never happen."

The concert group works out each year's presentations during the preceding summer, hidden away at colorful Hob and Nob Farm up in New Hampshire. These summer days are filled with creation and activity. Breakfast comes at 7:30, then a four-hour practice class until luncheon. At 3:00 P.M., rehearsal for concert work begins and continues until it is time to dress for dinner. During some evenings the girls do dramatic work. "It's important to know how to use your

(*Continued on page* 30)

BALLET AND MASSINE

By ALBERTINA VITAK

BALLET audiences and dancers in both America and Europe are so busy enjoying or participating in the present interest in ballet that they are not always aware of the fact that one dynamic person, more than any other, is really responsible for this renaissance. Leonide Massine is this dynamo, this genius in his art who, in reviving the interest in ballet, overcame what appeared to be insurmountable obstacles, mainly the indifference which had already been felt in the last few years of the Diaghileff regime and, in this country, an almost complete lack of knowledge of the art.

Massine had long enjoyed fame and success and much has already been written about those years, but it is the last few years which have really proved his stature in the world of dance.

After Diaghileff's death in 1929, Massine came to America to the Roxy Theatre. Full of hope and expecting to create many ballets and new dance experiments, he found his efforts so curtailed and subjected to outside direction that he accomplished practically nothing except the drudgery of four and five performances every day for many months. Though his appearances in the theatre were an inspiration to all dancers and balletomanes who saw him, he was tremendously disappointed. However, he used what little spare time he had to advantage, you may be sure. For one thing, he made frequent trips to Harlem to observe and absorb the jazz rhythms and tap dancing of the highly rhythmic colored race. It fascinated him and was not so fantastically unrelated to his work as it sounds at first, as Massine's compositions are often a direct reflection of everything he lives and sees, an ability which keeps his creations stimulatingly alive. But more important, he began to take steps toward formulating his dreams for a ballet company into more concrete realities, despite the craze for jazz and the cry on every side that ballet was dead (a few die-hards are *still* raising this cry, but it is becoming very feeble and in the face of present fact, rather pathetic). Also, with the world in the midst of a depression and scarcely interested in ballet, it looked as if his plans and dreams would end nowhere. But Massine's love of his work is very real and he persevered. It seems the greater the task, the greater is his zest for it.

Still it was not until 1933 that Col. de Basil's Ballet Russe was formed, with Massine as choreographer and star of the company, to become by 1935 a firmly established organization enjoying great success everywhere. Then in 1937 some difficulties arose which necessitated his leaving the company he had done so much toward establishing. The details are not generally known, but it is safe to guess it was probably a faulty business angle, since artists are notoriously bad business men. In spite of enough law-suits and unpleasantness to break a lesser spirit, Massine immediately set to work and formed his own company, with himself as artistic director, the same capacity that Diaghileff had filled with his company.

There was a much-discussed merger between de Basil's and Massine's companies which has unfortunately been dropped with the result that they are, at the time of this writing, competing, practically across the street from each other in London —one at Covent Garden, the other at Drury Lane.

Many new compositions of importance and promise are announced for the coming American season, though the greatest interest and certainly much controversial comment will undoubtedly center on *Beethoven Seventh* and *Tristan Fou.* The latter, an incredible sounding work, uses music by Wagner (*Tristan and Isolde* theme) and several minutes of a composition by Nietzsche never before performed, which he wrote during his madness. For a while Massine even considered using some music by our own Cole Porter, but the idea was discarded. The costumes and décor are by Salvador Dali, the phenomenal surrealist painter, and have as motif for design his usual sensational bureau-drawers, crutches and heads lost in leaves and branches. The ballet is based on Dali's theory that Tristan was completely mad.

At this distance the whole thing seems utterly mad and rather like a purely theatrical novelty, but if it proves to be brilliant theatre, why not? Perhaps we can even expect some of the jazz rhythms Massine enjoyed watching in 1930, expressed in some fantastic and original manner?

His company includes many ballet stars new to America, but Massine is indisputably the biggest star, as his artistic power has grown with long experience and intensive study and is today at its crest, his personality more magnetic than ever. A telling example of his sheer forcefulness was shown last season when Fokine's brilliant *Le Coq d'Or* had its premiere at the Metropolitan Opera House. It was a superb spectacle and quite overshadowed *Le Beau Danube* which followed, mostly because the latter was very familiar and its décor and costumes already quite shabby. Overshadowed it, that is, until Massine as the Hussar strutted on to the stage, immediately electrifying the scene. His ovation after the *mazurka* stopped the show more completely than any I had ever seen before with this company.

Massine (pronounced M-yah-seen) the man, though slim, must be made of steel. If at times his dancers think him a tyrant, it is only when they forget how hard he himself works. It is a mystery when he finds time to sleep between rehearsing the company in the old repertoire, composing and directing new works and dancing his own roles (which is career in itself). He travels from city to city in his specially built trailer as a means of relaxation, and, wherever he goes, visits exhibitions of paintings, theatres, or anything pertaining to music and the arts. When he can, he retreats to his island somewhere off Naples, but it is probably just to enable him

(*Continued on page 26*)

Walter Ware

THE INTERNATIONAL MUSIC FESTIVAL which will be held at the Astor Hotel in New York, August 13 to 27, is the first of its kind ever to be held in this country. In dance as well as music the play-life of millions will be depicted. Folk groups in native costumes will dance to the music of their respective countries; and each day will bring a new nation or group of nations to the stage.

●

THE LOST COLONY, Paul Green's historical drama now in its second summer season at the Roanoke Island Waterside Theatre, Manteo, North Carolina, will feature thirty dancers from the Federal Theatre Project, the Carolina Playmakers of the University of North Carolina and from the Virginia Dare Camp on the Island, who will perform the native Indian ceremonial dances required in the production. Fred Howard, a former Ted Shawn dancer, is the dance director, choreographer and featured soloist.

●

LESTER HORTON presented his newest dance production, *Conquest,* at Mills College, Oakland, California, August 5. *Conquest,* which deals with the Mexican legend of Quetzalcoath, is the work of a modern dance workshop conducted by the well-known Los Angeles director at Mills College summer session. The leading parts were danced by Mercer Cunningham, James Lyons, June Fulton, Dorothy Gillanders, Dorothy Herman and Bella Lewitzky.

●

DANCES OF SPAIN are illustrated in an exhibition now being shown at the Hispanic Society of America in New York. The material consists mostly of prints, photographs, books and water-colors drawn from the Society's permanent collections. A bronze statuette of La Argentina is included.

●

CATHERINE HARE AND WILLEM VAN LOON, son of Henrik Willem Van Loon, are appearing during the summer at the Artists theatre in Provincetown. Satirists, these two will present parodies on the Hartmans, the Lunts and other celebrities.

●

TED SHAWN AND RUTH ST. DENIS, plus their respective companies, will each make appearances in the second summer subscription series of the Building of Arts at Bar Harbor. Mr. Shawn appeared August 1 and Miss St. Denis will appear on August 27.

●

THE FIFTH ANNUAL BENNINGTON FESTIVAL which was held at Bennington, Vermont, from August 4 through August 10, presented in a single cycle of concerts the outstanding personalities and dominant styles of the contemporary modern dance. New works were produced, new compositions based upon early American themes were given, and the four leading exponents of the modern dance, Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman, each contributed a share, assisted by their groups. The three Fellows of the School, Eleanor King, Louise Kloepper and Marian Van Tuyl, also danced. The spirit of experiment prevails at the School this year, writes Miss Martha Hill, Director of the School, and the unique opportunities which the Bennington School of the Dance offers for putting into effect long-cherished ideas and projects are being utilized to the full. An experimental course in Stage Design for the Dance was also offered this year for the first time. The course was under the direction of Mr. Arch Lauterer, member of the faculty in drama at Bennington College.

●

TONIGHT WE MASK, a work which combined speech and dance-movement, was presented recently at Cornell College, Mt. Vernon, Iowa. A prominent place is given to the dance in dramatic art work done at this college. In *Tonight We Mask* a combination of realism and fantasy was revealed. The traditional *commedia del arte* characters are placed in contemporary society, where the pattern of their existence is jeopardized by modern problems of unemployment, war and poverty. The choreography was designed in the modern medium.

EVELYN THAWL, *Warner Bros. dancer featured in "Golddiggers in Paris," demonstrates for the camera in a dance impromptu in which she includes some of the most beautiful ballet figures. She is shown here in an attitude croisse. Warner Bros. technicolor short, "Out Where the Stars Begin," directed by Bobby Connelly*

JEROME ANDREWS is back from Europe, where he has been active in dance work during the past year.

●

MARIA GAMBARELLI made her dramatic debut recently in *Pursuit of Happiness* at the Spa Theatre, Saratoga Springs. Sally Rand did this same thing several seasons ago. Are our dancers all going dramatic on us?

●

THE HOLLYWOOD BOWL is to have two ballet events this season, an evening of ballet directed by Albertina Rasch and an opera ballet, directed by Serge Oukrainsky. This dearth of dancing is a consequence of the Bowl's failure to sign a contract with the Dancer's Federation, in time to insure a minimum rate of pay for the dancers.

●

THE SANTA BARBARA FESTIVAL series has been planned for its County Bowl this summer. Three programs of musical artists, dancers and symphony orchestra will be presented. Adolph Bolm will present a ballet, *The Rivals,* the Horton Dance Group and the San Francisco Opera Ballet will also appear.

●

RAOUL DE RAMIREZ and his group presented a program of Spanish Dances as the first attraction in the Redlands Bowl summer series in California.

●

MYRA KINCH and the Federal Dance Group appeared, August 1, in concert at the summer session of the University of California at Los Angeles.

●

THE EL CAPITAN COLLEGE OF THE THEATRE has engaged Vivian Arnet Johnston as director of rhythmic dancing classes.

●

ZAZA, the new flicker, will feature a can-can number.

●

THE DIONNE QUINS perform a dance in their new picture, *Five of a Kind.*

●

TRIBAL DANCES OF THE DJUKAS, which have never been photographed before, will appear in the M.G.M. picture *Too Hot to Handle.* Technicians made these pictures in the Dutch Guiana jungles. Many of the natives had never seen white men before.

●

DOUGLAS COUDY of the Ballet Caravan is in Hollywood for the summer visiting his brother.

●

THE SAN FRANCISCO OPERA AND BALLET SCHOOL announces that their summer course will offer work with Michio Ito, Maria Baldina and del Oro.

●

ERNEST CARLOS reports: Rosie Moran is learning two new routines. . . . Sherod Dean, having recovered from a knee operation, starts a new routine after four months. . . . Madelyn White, Dawn Rolland, Elonor Eberle, Miriam Frankel and Kay Lazelle are in Max Gordon's new show. . . . Muriel Thomas is at the Shorearm Hotel in Washington. . . . The Luther Twins, Jane and June, sailed for an engagement in Paris. . . . Sylvia Strikowisky is learning a new routine. . . . Kathryn is in Virginia Beach, Va. . . . Grace and Ray McDonald are at Galveston, Texas. . . . Vivian Frances is at the Colonial Inn in Singac, N. J.

●

RAY BOLGER, so rumors go, may be handed a nice contract from M.G.M.

●

BILL ROBINSON is recovering from a recent accident and *will* dance again.

●

GEORGIE TAPPS is amusing patrons of the Trocadero in Holllywood, with his clever tap numbers. (*Continued on page* 26)

DANCE EVENTS

CHICAGO

by MARION SCHILLO

Federal Ballet Project, Chicago, June 19. Directors: Ruth Page and Bentley Stone, Grace and Kurt Graff.

In combining Ruth Page and Bentley Stone with the Graffs, the Federal Theatre hit upon a happy choice, according to the enormous success of this program of three ballets which opened June 19 at the Great Northern Theatre and continued through the entire month of July. As a box office draw, it made history for the Project.

Frankie and Johnny, the new ballet directed by Ruth Page and Bentley Stone, was based on the old American folksong. In selecting this work, its directors have made an important contribution to American theatre dancing. Its refreshing realism and *Americana* values offer a rich background for this tragic-comic drama, choreographed from the angle of its irresistible humor and human pathos. The accent throughout is on the comic, witty aspects.

Ruth Page, the red-haired Frankie, does some intriguing *blues* idioms, and Bentley Stone, the gay, fickle Johnny, has combined jazz and comedy into *hotcha* which is full of clever, rowdy jesting. Sandra Davis is Nelly Bly, the sauve, mincing blond who furnishes the triangle of this "luv" story. The mood of the work maintains a spontaneity of rollicking, swaggering fun which is uproariously amusing. The settings by Paul du Pont are perfect in detail, as well as the costumes. Jerome Moross wrote an amusing and engaging score. Altogether, one would have to be very dull not to enjoy *Frankie and Johnny.*

The other Page-Stone ballet, *American Pattern,* produced earlier this season at the Civic Opera House, gained considerably in dramatic value in the smaller house. The variety of its scope, based on an absorbing book by Ruth Page and Nicholas Remisoff, and the fine score by Jerome Moross, make this work a great favorite.

Grace and Kurt Graff contributed *Behind This Mask,* a dance drama based on dictatorship, with a fine score by David Sheinfeld. The Graffs have built this 45 minute ballet upon a mounting crescendo of action which rises in bold, vivid portrayal, reaching the climax when the Inciter is murdered. There follows the gradually receding motif when the betrayer, realizing the crime, is seized with madness and runs from the scene.

The group work based on the modern idiom is wonderfully effective in broad sweeping movements. The Garden Party within the Palace is a satire on the boredom of the King and Queen and the superficiality of society. Amusing and engaging, the idiom is formulated around the almost ludicrous affections of an audacious, trivial minded society, all of which is heightened by the hilarious extravagance of the costumes. Sandra Davis, as the Queen, contributes some delightful satire.

The finale is most impressive. The lighting effects, the design of costumes and the stark, dignified settings all contributed to make this a truly great piece of work. It is the most satisfactorily conceived dance drama we have yet witnessed. The Graffs are definitely great dramatic artists as well as dancers. The group has reached a degree of excellence which stamps the company as outstanding in every respect. It contains, besides the Graffs, a number of very fine young dancers: notably, Dorothy Davies, who makes her debut not only as a talented modern dancer, but an excellent dramatic artist as well. Richard Reed has grown considerably in his grasp of the modern dance. Sandra Davis, with a classic training, joined the group two years ago and is today one of the most competent dancers of the troupe.

NEW ORLEANS welcomes the DANCING MASTERS of AMERICA

By HAZEL GRANT EDGAR

FROM all sections of the country, members of the Dancing Masters of America came to New Orleans for the twentieth annual two-week Normal School which opened in the grand ballroom of the Roosevelt Hotel July 18.

Mrs. Montie Beach, president of the association, driving from Houston, held court with her old and new friends. Walter U. Soby, secretary-treasurer, arrived with Mrs. Soby and set up his headquarters overnight. From Washington, where he has been keeping a watchful eye on the Federal Arts Bill, came first vice-president Leroy Thayer and Mrs. Thayer.

Prof. Fred W. Kehl, principal of the Normal School, and Miss Vida Godwin, Dean of Women, extended their customary cordial welcome to the teachers, many of whom had traveled miles to attend this first Normal School held in the far South. Two of the Normal School directors, Miss Elmer Wheatley, of Waco, Texas, and Miss Louise N. Williams, of Raleigh, N. C., were present.

Miss Hazel Nuss, president of the Louisiana Association; Miss Lea Brandin, secretary, and Peter Villere, general chairman, extended a royal welcome to the officers, faculty and students. A tour of this historic city with its quaint French Quarter, a banquet and dance at the famed "La Louisian," a tea dansant in the Blue Room of the Roosevelt, a gay theatre party, and a costume display were among the delightful entertainments arranged by these hospitable official hosts in New Orleans.

Enrollment in the Normal School was gratifyingly representative, over 100 teachers coming from all sections of the country for instruction in the various types of dance.

Each day followed a regular and rapid programme. Morning classes began at 9 o'clock with Leo T. Kehl's beginners' tap. Ivan Tarasoff followed with beginners' ballet, then Jack Dayton gave the teachers a stiff hour of novelty advanced tap.

Following the luncheon hour Edna Lucile Baum presented charming dances for children, her *Pin-Wheel* number a completely fascinating little dance. Next Ivan Tarasoff put the group through an hour of advanced ballet and dances. Fran Scanlan's hour of advanced tap and Grace Bowman Jenkins' class in acrobatic, in which she used one of her star pupils to illustrate her tricks, wound up a full day of real work.

Mrs. Tarasoff, unable to attend the Normal School, was greatly missed by everyone. She has endeared herself to faculty and teachers alike, and the announcement that because of illness it would be impossible for her to assist Mr. Tarasoff in the ballet work was received with many expressions of regret.

Each and every day there was an interested "gallery" of visiting mothers and friends on the side-lines.

There were two changes in the faculty for the second week of the Normal School. Paul Mathis instructed in modern ballet, assisted by William Bull. Judith Sproule, of Beaumont, Texas, had an interesting hour of children's dances and recital ideas. Leo T. Kehl taught beginners' novelty tap, Ivan Tarasoff continued his classes in beginners' ballet, advanced ballet and dances. Jack Dayton gave the teachers a strenuous hour of advanced tap, and Grace Bowman Jenkins had a good enrollment in adagio work.

The costume display, under the direction of Hazel Nuss, Lea Brandin, Judith Sproule and Peter Villere, was a spectacular affair. Among the studios modelling picturesque costumes were the Vida Godwin School, Galveston; Widman School of Dancing, Beaumont, Texas; Leona Mellen School of Dancing, Galveston; Eleanor Hackworth School of Dancing, Beaumont; the Hazel Nuss School, New Orleans; Sproule School, Beaumont; Dorothy Brown School of Dancing, Galveston; Lea Brandin School, New Orleans; Dorothy Babin School, New Orleans; Rueth Devenne Dance Studio, El Paso, Texas; Ida Raggio School, New Orleans; Camille Long School, Austin, Texas; Alice Frances Watson School, Pocatello, Idaho; the Bott School of Dancing, Dayton, O.; the Allston School of Dancing, Greenwood, S. C.; the Stovall School, Shreveport, La., and the Lucille Mayer School, New Orleans.

Many stunning and original costumes were modelled by the pupils from the various studios. A surprise feature of the evening was the appearance of Mrs. Montie Beach, who won much applause in her "Jezebel" gown. Carlton Richardson, of Athol, Mass., presided as master of ceremonies, and Gertrude Carroll, of Hartford, official pianist of the Normal School and convention, gave a faultless performance.

The convention proper opened Sunday, July 31, continuing through Friday, August 5, when the fifty-fifth annual banquet and ball rang down the curtain on the 1938 conclave in New Orleans. The convention will be reviewed in THE AMERICAN DANCER for October.

RUTH PAGE *and* BENTLEY STONE, *directors of Chicago's Federal Theatre Project, in their production "American Pattern"*

The Ballroom Observer

by Thomas E. Parson

(Editor's Note: Th. W. Bus, ballroom teacher of Groningen, Holland, and a member of the Imperial Society, comes to our rescue this month with his impressions of American dancing, together with a description of the Lambeth Walk, current popular dance in London, England.)

MY IMPRESSION OF AMERICA

By Th. W. Bus

First of all, I want to say that if the American people are to be judged by those I have met during my brief stay here in New York City, then they are the most hospitable of all the people in the entire world. There has been never a dull moment since my embarkation from the Nieu Amsterdam, and I shall look forward to my return next year.

I was greatly surprised at the ability of the American teachers in attendance at the New York DTBA Convention in grasping so readily the English style of dancing. This is to be marvelled at the more since ballroom teachers in Europe are required to study extensively that particular system, and must pass a most rigid examination in English technique before being accepted into dance teachers societies; and I firmly believe that if the American teachers would standardize their technique as have the English, they would enjoy an even greater understanding and confidence among their public. If they could have, also, as we hape in Europe, strict tempo dance records played under the supervision of a dance instructor it would, I believe, prove of immeasurable value in their work.

My greatest thrill came with a visit to the Savoy Ballroom in Harlem. The very lack of technique, coupled with that utter abandonment and freedom with which these people dance is something I shall never forget, and the knowledge I have gained in my contact with these people, and with those in the various other places visited has given me a broader outlook on the dance. Small wonder that most of Europe looks to America for ideas that are new in ballroom dancing. You have given us the Fox-Trot, Tango, the Rumba, Boston, Charleston, and Swing.

I hope you will like the *Lambeth Walk*. It is popular at present in London as a novelty dance. It is not unlike, insofar as its being a novelty is concerned, some of the dances I have seen here in America. It will be enjoyed by those who dance for the sheer joy of expressing themselves to music.

THE LAMBETH WALK

Music, "Lambeth Walk," played at 44 bars to the minute. There is a 16 bar sequence. Music is published by Cinephonic Music Co. Ltd., Dean House, 2, 3 & 4 Dean Street, London, W. 1.

I. Walk, 4 bars.
Both facing L. O. D. Stand 3 feet part. Man commence with L. F., lady with R. F. 8 Lambeth Walks forward.* On the 8th walk step the man is turning a quarter turn to right and the lady to left. End facing each other.

II. The Circle. 4 bars.
Link L. arms. Man commence L. F. and lady start R. F. Man takes 8 Lambeth Walks round partner, turning on 7 and 8 to face L. O. D. Lady walks for 6 and rests for 7 and 8, while gentleman turns.

III. The Rocks. 4 bars.
Lady links L. arm in gentleman's R. arm. Man commence L. F. and Lady R. F.
Make 3 Lambeth Walks forward ..... S.S.S.
Rock back on R. F. (Lady L. F.) ..... Q.
Rock forward on L. F. (Lady R. F.) ..... Q.
2 Lambeth Walks forward. Man commence R. F. and Lady L. F. ..... S.S.
Rock back on R. F. (Lady L. F.) ..... Q.
Rock forward on L. F. (Lady R F.) ..... Q.
1 Lambeth Walk forward and unlink arms ..... S.

IV. The Promenade. 4 bars.
Man commence L. F. and Lady R. F. Man turning to left and Lady to right. Making 3 steps and a closing step. End facing each other, stand 4 feet apart. Tap the knees on 4 ..... S.S.S.S.
3 Lambeth Walks towards partner, Man start L. F. Lady R. F. ..... S.S.S.
Man close R. F. to L. F. and Lady L. F. to R. F. Bring L. arms in side and right fore-finger up and shout "Oi" ..... S.

* The dance consists of a straight walk with an exaggerated swing of the shoulders, hips and arms. Bend the arms at the elbows, thumb raised and use strong contrary body movement on every walk.

Th. W. Bus and Florence Baker showing the Lambeth Walk

Left—The Walk. Center—The Circle. Right—The Promenade

Dance Teams

ALBERTO GALO REPORTS: Raye & Naldi opened at Ben Marden's Riviera after a very successful engagement at the Chez Paree in Chicago. . . . Enrica & Novello are at the Stanley House in Pittsburgh. . . . Pancho & Dolores opened at the Havana-Madrid Club in New York. . . . The Lambertons are dancing at the Villa Bouché in Chicago. . . . DeMar and Denise are working in and around the night spots of St. Louis. . . . Marlyn & Michael remain at the Rainbow Grill in Rockefeller Plaza. . . . Collette & Barry at the St. Moritz Hotel, N. Y. C., are taking a new routine from Galo. . . . Fawn & Jordan are in the Cocoanut Grove of New York's Park Central Hotel. . . . Baron & Blair opened at the Ross Fenton Farms, Asbury Park, N. J. . . . Ruth & Billy Ambrose are at the Fox Theatre, Detroit. . . . Temple & Jaren are at the Cavalier Hotel, Virginia Beach. . . . After 12 weeks at the Casino La Playa, Cuba, De Angelo & Porter have had their contract extended for another 8 weeks. . . . Dale & La Delle are now taking four new Galo routines. They will open soon in a Broadway night spot. . . . The Taylors, Manuel & Louise, The Casanovas, Romans & Chell, Fossello & La Basque, Frederico & Rankin and the Marinos are all taking new routines by Galo. . . . Marcea & Rervel are on Kay Parson's Show Boat, N. Y. C.

•

WAIMAN STUDIOS in New York have instituted a new series of daily classes from 12:00 to 1:00 P. M., as a result of the lively interest exhibited by dance teams in the ballet training at that studio. Both professional and beginning teams use ballet fundamentals in learning and executing exhibition routines.

•

MAUREEN AND NORVA are dancing at Sebastian's Cubanola in Los Angeles.

RAUL *and* EVA REYES *are now at Mt. Royal Hotel, Canada, doing Galo routines.*

RUTH FABER AND LEAH LETURE, clever dance team, have just finished at the Criterion, Los Angeles.

•

Georges and Jalna are held over at the Grove until September 1st.

•

Maurice and Cordoba open at the Persian Room in September.

•

Veloz and Yolanda's engagement at the Palmer House, Chicago, has been extended until October 1st.

•

Rosalian and Seville have been held over at Bon-Air Club in Chicago.

•

Estelle and LeRoy are homesick and will return home after 18 months of consecutive engagements in London and the Continent.

•

Raye and Naldi signed for next season at the Chez Paree, Chicago.

•

Helpful Hints—Raye and Naldi take a lump of sugar before dancing. It gives them quick energy, keeps the throat moist and prevents parching of the lips. To keep gowns fresh, the entire bodice should be sponged with some good cleansing fluid immediately after dancing. Kathryn Kuhn looks forward to a promising season for dance teams as many are planning wardrobes now in order to be fully prepared.

•

Overheard at Galo's—"If teams would only get together and try to bring about a better understanding of their common problems, there's no telling how much good could be gained. Take for instance band leaders—how they attend in force, their contemporaries' openings, and the general expression of good will shown at all times—whether this attitude is superficial or not, it is very dignifying."

•

Dance Teams Have Pets—For instance—Ray and Naldi's personality scottie "Whisper" . . . Veloz and Yolanda's Dalmation (fireman's dog) "Flash" . . . Harrison & Fisher's racing greyhound "Linda" . . . Fawn and Jordon's fighting fish "Ike and Mike" . . . Hope Minor with her inseparable scottie "Smokey" . . . and The Roberts dog comedian "Snoopie," a springer.

MANYA *and* ZANETTE, *popular New York ballroom team*

•

WILLIAM MOFFA reports: LuWayne and Wallace are at the Trocodero . . . Bertelle and Raymond, of Portland, Ore., spent one month studying some new routines. . . . Ted Bradford, of Adler and Bradford, are testing prospective partners for a return to show business. . . . Blane and Elaine are currently appearing at Paul's Cafe in San Diego. . . . Bernice Hightower and Eloyce Paul are opening at the Pike Theatre in Long Beach. . . . The DiFredericos engagement at The LaJolla in Tucson, Arizona, is being extended for two weeks. . . . The Rossilianos are now playing a 3 months' engagement at the Cal-Neva Lodge.

Alberto Galo

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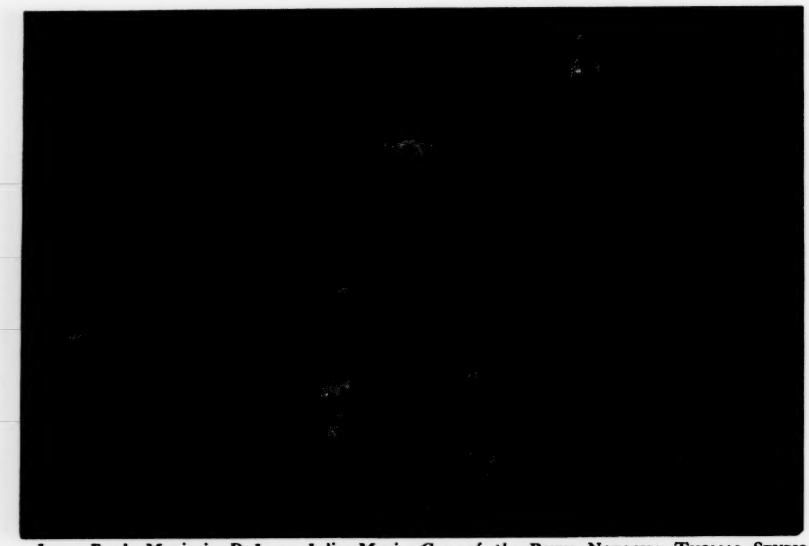


Jerry Ford, Marjorie DeJean, Julia Marie Gay of the RUTH NATACHA THOMAS STUDIO, *Shreveport, La.*

Students who participated in the Coronation Year recital of GRACE MCCUTCHEON, *Toronto, Ont., Canada*

Studen

● NEW YORK, N. Y.—Hazel Lindsay, of the Lindsay-Mason School in Flushing, is now visiting in London. After a joint recital with her husband, Cedric Lindsay, she left New York to meet her sister in Montreal. They took the Empress of Britain to Southampton, will visit Scotland and France and return early in September.

● BINGHAMTON, N. Y.—Sot and Ted's Eighth Annual Dance Recital was presented June 30 at the Masonic Temple. 153 students from their Binghamton, Johnson City and Endicott studios danced before a capacity audience. Sot and Ted's pupils are also appearing each Sunday evening at Enjoi Park, Endicott, with the Endicott-Johnson Band Concert.

● NEW YORK, N. Y.—Huapala is displaying an elaborate Hawaiian doll exhibit at Spear Auditorium depicting evolution of authentic historical dance costumes from earliest records through 1935.

● NEW YORK, N. Y.—Albert Butler reports attendance from many sections of the country at his summer normal courses in ballroom dancing. In addition to representation from nearby states those present included teachers from Kentucky, Florida, Minnesota, Canada and Massachusetts.

● ALBANY, N. Y.—Gertrude Hallenbeck of the Hallenbeck Studios was graduated from the Albany Academy for Girls, June 7, and will enter the School of the American Ballet in New York City, August 29. During her absence, Mr. Oscar Hallenbeck will continue the Albany studio and its branches.

● SPARTA, N. J.—Edith Emmett's annual Fashion Show took place July 23, with costumes by B. Altman & Co. and coiffures by Charles of the Ritz. Miss Emmett's ballet production will take place August 21; and her closing show, the Annual Mohawk Juvenile Follies, will be given September 1.

● MONTCLAIR, N. J.—Theodore Bekefi, who has moved here from Washington, D. C., has organized the New Jersey Civic Ballet as a permanent dance repertory company and is now conducting tryouts for his first two fall productions, *The Fairy Doll* and *Les Millions d'Arlequin.*

● HARTFORD, Conn. — The Dancing Teachers' Club of Connecticut will hold an all-day open session, September 25, in the K. of C. Auditorium. The faculty will consist of Mme. Sonia Serova for children's work, Donald Sawyer teaching ballroom, and Frances Cole giving tap instruction.

● WESTHAVEN, Conn.—The Little Studio presented its students in *The Russian Toy Shoppe,* June 17 at the Cameo Theatre. The production was a ballet in two acts. Following the recital the school opened summer classes, July 1.

Left: Students and teachers attending JACK MANNING'S *course at the* HEILE-TRANTER STUDIO, *Covington, Ky.*

nd Studio

• NEW HAVEN, Conn.—A *Ballet of Fans* was the highlight of Mme. Annette's recital at the Shubert Theatre, June 28. The 24 girls who took part in it were the same group that worked with Adolphe Robicheau for the Tercentenary Program at the Yale Bowl and brought very favorable comment from local newspapers.

• BOSTON, Mass.—Sonia Russakoff's Petite Ballet Co. left Boston, July 2, for a tour of leading Southern colleges. This trip will present an educational study of the dance.

• SHAMOKIN, Pa.—The Startzel School presented three song and dance recitals, June 22, at the Strand Theatre and July 5 and 6 at the Capitol Theatre.

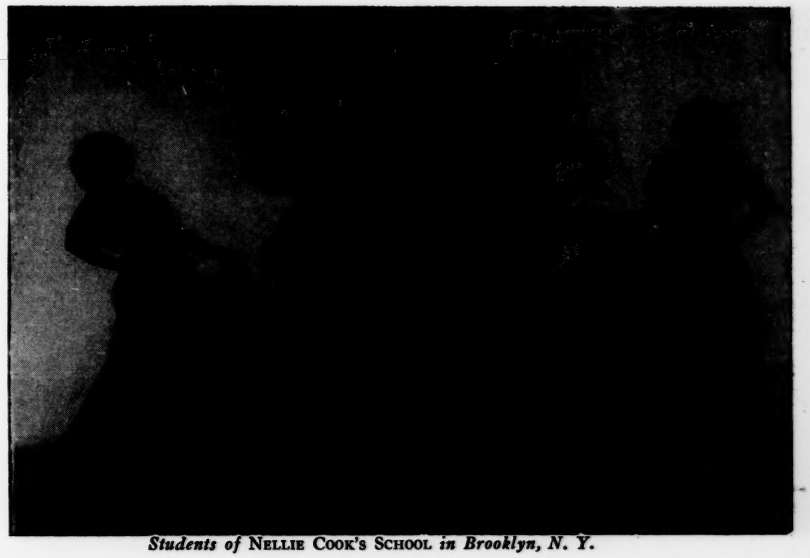
• BRADFORD, Pa.—Miriam Kreinson has inaugurated a point system in her school, whereby two scholarships will be given annually for junior and senior students respectively. First junior prize this year was won by Patricia Healey; the senior award went to Bonnie Onofria.

• BETHLEHEM, Pa.—Marjorie Berlin Fink closed her 17th season of teaching with a recital titled *Encores,* inasmuch as several of the feature numbers were repeated by request from former programs. Flora Schmidt, one of Miss Fink's advanced pupils who has studied with her since babyhood, leaves for New York after her graduation from high school to continue her studies. Frances Song, another outstanding former pupil, is touring this summer with the Italian Broadcasting Co. through Pennsylvania, New Jersey and New York as prima ballerina. Lita D'Oray, of the Stuart Morgan dancers is also a former pupil of the school. On her program Miss Fink gives gracious acknowledgment for her own dance training to Mikhail Mordkin and Catherine Littlefield—a gesture of appreciation that successful teachers too seldom make!

• BALTIMORE, Md.—Despite the heat a large audience crowded into the Cadoa Hall for Mildred Lee's Dawn Studio dance recital, June 15. For the first time the school presented a full length collegiate novelty show with rhythmic verse and song by its director. Among those who took part were 10-year-old Geraldine Tudor, Jeanette Livin, Julia Beccio, Dolores Van Horne, Gloria Huebel, Jean Vadala, Anna Schwarz, Marie Baglioni, Dolly Boan and Bobby Boan. Outstanding numbers, according to reports, were *Mexican Hat Dance* done by the younger pupils, *Swing* danced by the advanced class and *Del Racio* by the advanced Spanish class.

• SALISBURY, N. C.—Ellen Douglas Norwood closed her season July 15 with a very successful revue entitled *Real Events Put Into Rhythm.* Miss Norwood is now teaching summer school.

Right: "Variety Revue" of the HOLLYWOOD DANCING SCHOOL, *Waukesha, Wisc.*

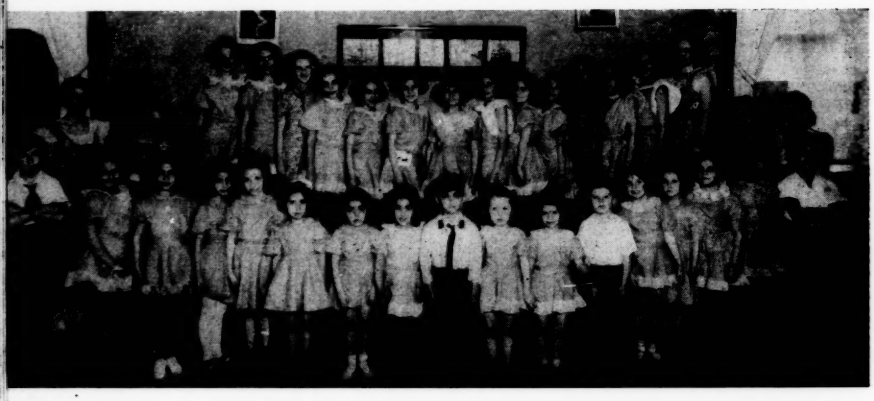


Students of NELLIE COOK'S SCHOOL *in Brooklyn, N. Y.*

Professional class of the MME. ANNETTE SCHOOL OF DANCING, *New Haven, Conn., who appeared in "The Pastel Ballet" at the Shubert Theatre, June 29 and 30*

MARILYN SUTTON, *pupil of Frank Jones School of the Dance, Anniston, Ala.; and* LEO HEINEMAN, *pupil of Frances La Palma, Upper Darby, Pa.*

A scene from MARCELLA REY'S *Rancho Rhythm. L to R:* PAT OWEN, TAD ALEXANDER, LUIZE MARIE, SONIA OSTROW, GRACE GODINO, IONA HAMILTON, DICK BUSHE *and* BRUCE LESLIE



STUDENT — STUDIO

(*Continued from page* 21)

● AUGUSTA, Ga.—The Bertram Studios presented a revue at Tubman Auditorium, June 9, that provoked high praise from local newspapers. The program was termed unusual in every way.

● NASHVILLE, Tenn.—Jeanne Vaughan, pupil of the Pauline School, was presented with a movie contract at the close of the 1938 Revue given by the school at Grand Lodge Hall, June 3. The revue drew the largest audience that this city has produced.

● HATTIESBURG, Miss.—Mr. and Mrs. Clifton Hyde presented their annual dance revue before an audience of 3,000 at the Saenger Theatre recently.

● CORPUS CHRISTI, Texas.—From the Bertha Lacey school comes a pert little publication titled *The Tap Tattler,* which is filled with news of the school's activities which, judging by the Tattler, are considerable. After presenting her annual revue, *Good News,* Miss Lacey left for Camp Waldemar to undertake her sixth season as head of a staff of five teachers. The dance department of the camp offers instruction in ballet, tap, toe, acrobatic and modern as well as ballroom. Miss Lacey, who is president of the Texas Association of Teachers of Dancing, will attend the D. M. of A. convention in New Orleans.

● BEAUMONT, Texas — The Widman School has rounded out 12 years of teaching and now occupies the entire second floor of the Elks Building. Their 12th annual recital took place at City Auditorium, June 6, before a packed house.

● ALLIANCE, Ohio.—The Selfridge School of this city presented its 14th annual revue at the Columbia Theatre, June 28. A feature of the performance was the presentation of a ballet, *Snow White and the Seven Dwarfs,* in three acts. The closing number was the *Selfridge Shuffle.* The faculty of the school consists of Gaynelle and Beulah Selfridge with Dorothy Lee Reeder, Bertha Mae Bert and Ethelda Teel as assistants.

● MADISON, Wisc.—Leo Kehl's dancers presented the 58th annual recital of the Kehl School, entitled *Talk of the Town,* at the Parkway Theatre, June 24 and 25.

● SEATTLE, Wash.—Ivan Novikoff's Russian American Ballet School presented a dance recital at the Moore Theatre, June 10, under Mr. Novikoff's direction.

● SAN FRANCISCO, Calif.—Aron Tomaroff reports that the first two weeks of his summer course in San Francisco were very good. The following teachers took the course: Helen Arfsten, Oakland; Helen Shultz, Louise Tray, San Francisco; Mr. Russell, Vallejo; Gene Martineau, San Luis Obispo.

CALIFORNIA
by DORATHI BOCK PIERRE

Maurice Kosloff has recently added a complete fencing course to his studio, under the supervision of Paul Kaiss, one of the foremost professional duelists in America.

●

Ernest Belcher shows how many dancers' eyes are turned toward Hollywood, by the fact that last summer his courses registered students from 28 states and Canada, and this year's record represents even more states.

●

September will see the opening of the Joos-Leeder School branch in Hollywood, with headquarters in Dartington Hall, England. Miss Paquerette Pathe, French dancer, will direct this new school in the tradition of the original one.

Left: A class in the LITTLE STUDIO OF DANCING, *West Haven, Conn.*

So You Went To NEW YORK!

Gladys Hight of Chicago and her group just before sailing on her annual European Study-Tour
—Photo by Joseph

STUDENT – STUDIO

The 16th Annual Convention of the Associated Dancing Teachers of California, which will be held at the Hollywood Roosevelt Hotel, August 21, 22, 23 and 24, will see registration on the first day, a business meeting and luncheon, followed in the afternoon by three sessions of ballroom by Jules Swart, Merle Grauer and Ernest E. Ryan. Monday will present H. A. Hemphill for Spanish; Ray Leslie, tap; Blanche Courtney, ballet; followed by a luncheon talk on dance appreciation by Dorathi Bock Pierre; and an afternoon program like the previous day. Tuesday there will be classes by Margaret Ketchum in Oriental; Lois Naudain, ballet; Dave King, tap; Grace Strifler Heiges, tap; Hazel Moore, ballet; and Nico Charisse, ballet. Wednesday will be especially interesting for its widely diversified program of H. A. Hemphill teaching Spanish; Ray Leslie, tap; Grace Strifler Heiges, tap; Ralph Thompson, Jr., tap; Jose Juneda, Spanish; Florence Gaynore, ballroom etiquette; and Nico Chartisse, ballet.

CHICAGO
by MARION SCHILLO

Helen Joanne Olson will take a year's leave of absence from her school in Rockford, leaving Marguerite Lundy to teach her classes. Miss Olson is studying this summer with the American School of Ballet in Bermuda.

PLEASE NOTE CORRECTION

Due to an error the captions were omitted from the pictures appearing on page 29 of the August issue. The students are as follows:

Top—A group of kiddies from the Famous Meglin Studios, Hollywood, Calif.

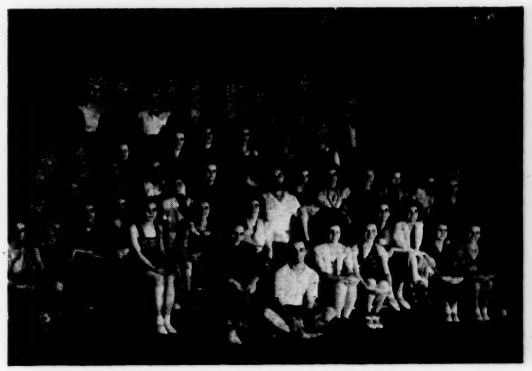
Second Row — JOANNE HALL, BOB HALL, ANNE BOYD *and* HERBERT HADLEY *of the Norwood School of Dance, Salisbury, N. Carolina*

Third Row, left to right— HELEN PLENNERT, JACK HARRINGTON, SALLY ANN HARRINGTON, MAE CARLSON, FRANK STEINMAN *and* MARILYN STONE, *pupils of Emily G. Hoffman, Chicago, Ill.*

Bottom Row — STANIS BRAUN, KAY PILIP, MARY ALLEN, RITA COLES, IRENE KELLAWAY *and* MARGARET KEELER, *students of the Jordan School of Dancing, Edmonton, Alta., Canada*

Mr. Wright and Mr. Delano of the Del-Wrights instructing a group of teachers who attended their summer normal course at the Astor Hotel, N. Y. C.
—Candid Photo by Wm. McCue

Pictured with a group of teachers who attended the first one-day session of the Carlos Studios are Ernest Carlos, Constantin Kobeleff, Angel Cansino, Frances Cole, Eugene Von Grona, and Eddie Chavers
—Photo by Wm. McCue



Ted Shawn and Lucille Stoddart with some of the teachers who attended the Lucille Stoddart Dance Congress held at the Hotel Paramount, N. Y. C.
—Photo by Wm. McCue

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by CARLO BLASIS

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With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 **AMERICAN DANCER**

(Continued from last month)

CHAPTER 3.

ON THE CATASTROPHE OR DENOUEMENT.

"Que le trouble toujours croissant de scene enscene,
A son comble arrive se debrouille sans peine.
L'esprit ne se sent point plus vivement frappe
Que lorsqu'en un sujet d'intrigue enveloppe
D'un secret tout a coup la verite connue
Change tout donne a tout une face imprevue."
(*Boileau.*)

These verses of the celebrated imitator of Horace, who was the preserver of true taste, have already shown the signification of the word "denouement" (catastrophe).

NOTE. Some regard Despreaux as the lawgiver of Parnassus, as the restorer of good taste, and as the first who wrote good verses. This, however, is wrong, for Corneille, Molinère, Racine, and La Fontaine had already produced their masterpieces when, as a certain author remarks, Boileau *had not yet written but a few indifferent satires.* He afterwards instructed young persons by describing to them the beauties of those great originals. While waging war against bad writers, he certainly merited the title of preserver of true taste, rather than *restorer.* The great and celebrated versifier might be followed on every subject, had he not been guilty of some false criticisms, which may be found in what he said against Quinault, as good a poet as himself, and possessing all the sweetness we admire in Metastasio. But when Boileau was jealous, he traduced the greatest geniuses of Italy, England, and even of France.

If it is difficult to succeed in the *exposition,* and in the *plot,* when incidents increase and obstacles embarrass, it is still more so to contrive a happy or unexpected *catastrophe;* in this, even the greatest geniuses have sometimes failed; it is indeed a rock on which many split, of which Molière and Goldoni are a proof.

Diderot, therefore, has sufficient reason for the accusation he brings against most dramatic authors. Shakespeare is often very defective in his catastrophies; the conclusion of "Othello" is void of all good sense, and produces nothing but horror.

NOTE. In other respects we are not insensible to the beauties of this great production; above all to the deep and terrible pathos of *Othello* himself. Many actors, and authors too, are indebted to this tragedy for a great part of the fame they have acquired.

Ducis, taking Shakespeare for his model, on this subject, has given an excellent tragedy to the stage. Voltaire has introduced into two of his pieces several passages taken from the English poet. In the character of *Othello,* Talma added greatly to his reputation; the same may be observed with respect to Kean; Garrick, according to the relations of that period, always excited astonishment when depicting the ardent passion of the Moor, and concluded by inspiring at once both horror and pity.

At length, music took possession of this tragic tale; and, perhaps, the *"Otello"* of Rossini is the noblest opera he ever produced. With respect to the latter, it may be observed, that to find an actor who could at once sing and act the character of Otello was no easy task. Signor Curioni, however, of the present day, has particularly distinguished himself in the part, both by his singing and acting; he possesses, perhaps, the finest tenor voice at present in existence, to which he joins every physical power necessary to such a performance. In short, no singer would attempt to take the part out of his hands, as there is no performer now on the Italian stage who could give it equal effect. Connoisseurs are aware of the difficulty of representing all the powerful energy of this character, and at the same time to do justice to the fine but difficult music with which it abounds. From his first appearance to his final exit, *Otello* sings and acts without intermission; a gigantic effort totally unknown to singers of the last Century.

The author should conduct the spectators gradually towards the *catastrophe,* by unknown ways, which continually excite interest as they develop themselves. At the end he surprises by the force of the sensations, whether they be of the terrible or gentler kind, according as the subject may demand; a fertile fancy, enlightened by the study of good authors, and, above all, by that of nature, will easily discover means for producing the necessary effect.

Thus the approach and completion of the *catastrophe* cannot be too much attended to; studying deeply the conduct of some sublime dramatic production, such as the *"Orestes"* of Alfieri. The plan and progress of this piece, with its final catastrophe, are constructed with admirable art; the interest goes on, gradually increasing, till at last the poet astonishes the audience by a catastrophe as terrible as it is unexpected. On such works as these we should continually meditate.

Then the tragedies of this Sophocles of Italy, I know nothing in modern times more classic—more correct.

"The catastrophe," says Marmontel, "to be unexpected, must proceed from uncertain means which lead to an unalterable conclusion." The fate of persons concerned in the plot is, during the course of the action, like a vessel tossed in a storm, which is at last terribly wrecked or happily conducted to a port, and this is the catastrophe.

CHAPTER 4.

OF THE UNITIES.

"Tous les beaux arts ont quelque unite d'objet, source du plaisir qu'ils donnent a l'esprit; car l'attention partagee, ne se repose nulle part, et quad deux objets nous occupent c'est une preuve qu'aucun des deux ne nous satisfait."

(*Jean Jacques Rousseau.*)

In order that the plan and progress of dramatic pieces may appear natural and probable, and that nothing may be introduced foreign to the plot; that the sentiments may be exactly what they ought to be, and the passions such as arise from the whole, the *unities of action, place, and time* have been established as essential qualities of dramatic writing; a law, indeed, enacted by taste and judgment.

Noverre does not wish to subject the ballet to these three *unities;* but, considering the progress in the art of dancing, we shall adhere to whatever maxims may appear more admissible than the opinion of this celebrated artist. We shall, however, agree with him in a certain class of compositions, which we shall notice during the course of this work.

The plots of the Grecian dramas are too simple, and they are consequently often barren of interest. The moderns have escaped this error, by introducing into their works an amusing variety, but it should be done with moderation.

Unity of place requires that the action should always pass on the same spot on which it began, and that the scene should not be removed from it. *Unity of time,* that it should be completed in the space of twenty-four hours. These are rules, perhaps, too rigorously observed by French authors. The English and Germans have disregarded them totally, and widely wander from whatever regulation depends upon them.

Nothing, however, is more pedantic, ridiculous, or awkward than to oblige the poet or composer of ballets to continue his characters in the same place in which they first appeared, and where the action commenced; an author would be thus constrained and enchained by one of the most palpable blunders. If sometimes a talented performer does not answer general expectation, it ought to be attributed to some such shackles as these; and he may answer his censurers in the following words:

"Non mi lascia piu ir lo fren dell' arte."
(*Dante.*)

The celebrated Abbe Conti was one of those who piqued himself on paying a religious respect to the law of the unities; and, fancying that any subject might be subjected to these rules, he was ridiculed by every sensible man. He wished every act of his tragedy of *Caesar* to pass in the same place. The unalterable scene was a vestibule, and here every circumstance of the death of the illustrious Roman was to be transacted. But was it possible that the orations and every particular of that great event could pass on the same spot? What improbability and absurd falsification! A production of this sort might have been admired by Pere Brumoy. Conti did what many have done; he distorted history and outraged common sense.

La Motte, on the other hand, is not less to be blamed for having attempted to destroy the unities entirely. This doctrine Voltaire successfully attacked, and prevented any proselytes from being made, who, however, could not have obtained much encouragement. In England, it may be observed, the unities are almost totally disregarded; the audience are carried to and fro, almost from one side of the world to the other, and consequently, during any indefinite space of time. The English have, indeed, some few tragedies in which the unities are preserved. One of these (*"Cato"*), though written by a celebrated genius and containing great beauties, being considered dull for want of motion, is seldom performed. It is evident that Shakespeare is the father of that unbounded license to be observed in the English dramas.

What fine opportunities for display have not been lost while paying too strict an attention to *unity of place!* I do not pretend that the composer should keep his characters journeying from town to town, or that he should transport us into another country at the beginning of every act, but I am of the same opinion as those who, proceeding to neither of these extremities, do exactly what the plot and design of the piece require, and, if it is necessary, convey their characters from one city to another, or from one quarter to another in the same town. By this means dramatic pieces become more varied and natural, and consequently, more interesting.

(To Be Continued Next Month)

A Dancer's Diary

by **DORINA TEMPLETON**

***With illustrations by* MILDRED KOERBER**

Diary Dear:

Every time I try even to think of that first night of *Prince Igor* I get cold chills.

In the first place, the night before the opening, Bobbie, Betty and I were sitting in pajamas on Bobbie's bed. We were drinking cocoa we'd brought up in a pitcher from the kitchen and Bobbie was alternately gulping the hot drink, munching soda crackers, and telling me about her friend who had offered to take us on a cruise. That is, if I had three or four toe solos.

Even though I was so excited over the opening of *Prince Igor* I couldn't help but listen to Bobbie.

"Mr. Clayton says," Bobbie went on, "that the two of us could put on a very high class performance that would be just what the passengers and the Captain would want. We'd get forty dollars for going and we'd put on one show the first night out, another show in one of the lounges any time he says, and the last show on the night before we dock back in New York again."

Betty's mouth hung open. "Whew!" she gasped, "that's wonderful! Imagine, having a vacation and getting paid for it! Where does the ship sail to?"

"Bermuda, Jamaica, Nassau and Havana." Betty wrinkled her brows to remember.

"Oh," I murmured and looked dreamily out at the lights winking away through Central Park, "I've *always* wanted to sail through the south seas. Think of the people we'll meet and the sunburn we'll get and oh my, Bobbie!" I sat straight and nearly spilled my cocoa. "I've at least six routines I learned from Foulard, at home. And I know I could practice up on them and that Foulard would send me the music!"

"And maybe," Betty chimed in, "Mrs. Busby would let you rehearse in the down stairs ballroom. You know, the room she said had been closed for so many years?"

"Mrs. Busby!" I suddenly set the cup and saucer on the floor with a rattle. "Betty, we forgot to get tickets for Mr. and Mrs. Busby!"

"How can we now!" Betty half screamed, "There's standing room only!" And we just looked at each other feeling terribly ashamed and mean.

"I—I can't tell them tomorrow," I said, looking at the floor. "She's been looking forward to it so long."

"Oh, we'll have to try tomorrow," Betty said in a scared sort of voice.

So Diary, that was the first thing that didn't go right. And the next morning early, Betty and I both caught the bus and went down to the Metropolitan Opera House very early.

First we asked the man at the box office if there were any tickets left and he just grinned out of the corner of his mouth and said:

"Tickets? For you kids, with the Rajah-of-Something-or-Other coming? Don't make me laugh!"

Then we went slowly around back stage and surprised fat, crusty old Benjy who was guarding the door.

"We can't get any tickets," I said gloomily, feeling ready to cry.

"You ought to be resting, getting ready for tonight," said Benjy sternly, "not running around looking for tickets."

"But we want them for the best friend we have," said Betty and we both just felt helpless. Benjy rubbed his chin.

"You two are going to look sort of peaked if you don't stop feeling so bad," he squinted at Betty. "You're the new girl, aren't you, what ran away?"

Betty's face was red. "Yes," she said, rather low.

"Well," Benjy scratched behind his ear and pushed his felt hat over one eye. "I tell you, if you give me your friends' names I'll see they wait till curtain time, and then I'll send someone around to the box office and see if any tickets are turned in."

"Oh," I gasped, "that's wonderful of you, Mr. Benjy."

"And if no tickets're there, I'll push 'em into a place only me knows about."

We couldn't thank Benjy enough. He had been so grouchy always we didn't even know he had a heart underneath. Diary, it just goes to show you that you never should judge anybody until you've actually talked over something that puzzles you, with them.

Then Betty and I went back to the house and told Mrs. Busby and they were both so happy that Mrs. Busby cried in one corner of her apron.

"I hope nobody turns in a ticket," she said, "I've always wanted to look at a play from backstage, or somewhere peculiar."

Betty and I took off our dresses, put on our robes and just lay down the whole afternoon. But we'd call back and forth to each other, and try to wonder what kind of Prince was coming and if it was a Prince, or did the man at the box office really mean it *was* a Rajah and was Tony right when he said it was a Rajah, and would he wear jewels.

In spite of the dress rehearsal we'd had both Betty and I felt a quivery, shaky feeling in our knees when we passed Benjy that night and took the elevator up to the dressing room.

Benjy winked at us on the way by, but that didn't help much because the dressing room felt as if a big charge of electricity had been shot into it. Everyone was talking in voices three times as loud as their own. Everyone couldn't find their costumes and blamed everyone else. Some girl I knew very slightly came and snatched my rouge from my dressing table.

I had my face only half made up and I felt inside as if I were suddenly boiling. Then I caught Betty's eye, and she was grinning.

"She's in a dither," she said, "don't mind her." And not until then did I realize that I'd been caught up in the electricity too.

Soon we all went into the studio where Lochinov had told us to practice. I know my stomach felt as if it was in my shoes and my hands were as cold as ice. To dance in the Metropolitan was wonderful and awesome enough, but to dance before a Prince, or a Rajah, was enough to make your heart stand still.

Tony came in, looking as if he were just starting out on a beach picnic or something, he was so cool, and he gave me a smile.

"Well, Miss Stage Fright," he whispered as we took our places at the bar. "How's the collapsible knees?"

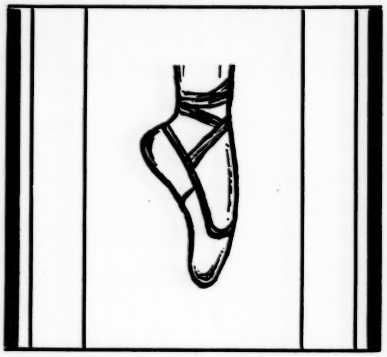
And as I did a *plié*, I twisted my head around and made a face. How *could* he say anything about stage fright now! But I saw that his eyes, under that smile, were sort of starey and bright. I guess a man tries not to show how scared he is by smiling and teasing.

We were all working so hard at technique that you could hear breathing, when Lochinov came in. He was dressed in a tuxedo and his hair must certainly have been wound around sticks the night before to sit up so straight all over his head.

He clapped his hands and we stood silent. I'm sure everyone's heart was beating as fast as mine. There was a promise of bright, artistic things to come and to be done, in the way Lochinov looked at us. None of us wanted to fail him by a single misstep.

"You are ready then?" he inquired, waving his hands. Then he looked at us very intently.

(*Continued on page* 30)



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FOOT NOTES

(*Continued from page* 16)

DESULTORY REPORTS continue to persist in regard to the two Russian Ballet companies. It seems pretty definite that the much-talked-of merger of the De Basil troupe and the new Massine company is all off. And rumors a-plenty appear in the offing. The De Basil dancers opened suddenly, alone, at Covent Garden, London; the Massine *Ballet Russe de Monte Carlo,* in turn, staged a rival appearance at the Drury Lane theatre. But that was not all. The two companies stuck their tongues out at each other publicly when they announced that the premier performance of Massine's newest symphonic work done to Beethoven's Seventh and the premier of Fokine's *Cendrillon* would occur on the same night. Massine comes to the Metropolitan Opera House in October. Will the De Basil company make its usual extensive American tour? Nobody seems to know. And now comes news that Sol Hurok, manager of World Art, Inc., has suggested a settlement between the two rivals. The plan, so the rumor goes, is based on a division of territory. Nothing seems definite, however. I suppose we'll just have to let the Russians fight it out among themselves! In the meantime, they'd better look to their laurels instead of squabbling. We already have several American companies which compare *more* than favorably with the temperamental Russians!

●

THE NEW YORK WORLD'S FAIR has been stricken with a decided case of elephantisis. In short, Billy Rose has contracted to stage a super-colossal musical extravaganza in the 10,000-seat Marine Amphitheatre on Meadow Lake in the Exposition grounds. It will be the largest musical unit ever assembled in this country. There will be dancing, singing, dialogue, tableaux—and girls galore. John Murray Anderson will be associated with Mr. Rose in the production. Whew! ! !

●

THE DANCE was well represented, July 29, when Dr. Herman Scherchen, who will be guest conductor with the Boston Symphony next winter, broadcast a program of American music from Zurich. Robert McBride, composer of the Ballet Caravan's *Show Piece;* Aaron Copeland, who is writing the score for the same company's *Billy the Kid;* and David Diamond, who composed *Praeludium* for Martha Graham, were among the contemporary composers whose music was presented. It is indeed inspiring to see that American composers are turning to dance themes for their artistic and musical expression. America may hit the terpsichorean bull's-eye yet!

●

CONTRARY TO THE TRADITION which has made itself especially manifest in this country recently, that dancers usually resent one another irrespective of their artistic worth, Miss Stella Becker, teacher of Columbus, Ohio, spent a day in Philadelphia attending rehearsals of the Philadelphia Ballet company; and on her return to Columbus sent a beautiful walnut silver-initialed chest of cigarettes to Catherine Littlefield in appreciation of the artistry of both Miss Littlefield and her company. Bravo, Miss Becker! Only when dancers work in unison can art flourish.

●

BLANCHE EVAN is preparing an *American Saga* for presentation in West Virginia this summer. The desire for liberation as made manifest by the social dances of America will be the theme. Barn dances, slave songs and dances of the gay and sentimental nineties will be climaxed by *Melting Pot,* a folk-festival dance.

●

THE PITTSBURGH CIVIC BALLET appeared on July 19 as guest of the Little Symphony Orchestra under the baton of Victor Saudek on *La Fiesta* night. One of a regular series of concerts presented each summer on the lawn of the Hotel Scenley, Pittsburgh, the ballet company presented a Spanish ballet, *Festival in a Spanish Village,* which was created especially for the occasion.

●

THE ABBOTT DANCING GIRLS, under the direction of Muriel Abbott, are off again at their globe-trotting. This time they are flying down to Rio where they will appear at the famous Copacabana Casino in Rio de Janiero. According to the airlines, this will be the longest journey ever attempted by a troupe of show people, even longer than the recent Sonja Henie air tour. Miss Abbott will accompany her dancers and their candid cameras.

●

BALLET AND MASSINE

(*Continued from page* 15)

to work some more in peace and quiet.

Sought after everywhere, he only occasionally goes to parties where he usually has little to say, though his penetrating dark eyes miss nothing. His reserve almost to the point of shyness is one of his most attractive qualities. He seems never to make a useless move or expenditure of energy. I have seen him leave the stage after some extremely arduous dancing and, if he had no quick change, stand quietly in the wings to watch his dancers until his next cue, absolutely imperturbable without any display of fatigue or temperament. Massine is indeed a living monument to the statement "genius is the capacity for hard work." One is sure he would have been at the top, no matter which of his talents he had chosen to develop.

Born in Moscow, Massine's early training was dramatic rather than dancing, and was principally character in style. When selected as choreographer by Diaghileff, he was but 17 years of age, an amazing fact following, as he did, such established names as Fokine and Nijinsky, nevertheless his compositions had very definite intellectual force and intensity of style right from the beginning until he is now blazing trails in ballet in a manner so certain and thrilling that we do not realize the importance of this period in ballet history and the real greatness of the name Leonide Massine. Of the many ballets he has created to date, some are already forgotten, and as well so, but most of his works are certainly destined to become historically great.

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The American Dancer Institute

Martha Graham, by Merle Armitage. Lynton R. Kistler, Los Angeles, 1937.

It is not often that one sees such a beautifully designed book as this one, which is artistically and uniquely composed as a consideration of Martha Graham as dancer and choreographer.

The first evidence of careful execution in compiling the volume is shown by the pictures of Miss Graham which are inside the front and back covers, with a quotation from her theory of dance facing each photograph. In the center of the book are twenty-four photographic studies of Miss Graham and her group in action. Thirteen impressionistic ink drawings for chapter headings were done by Carlos Dyer, and the book includes a page of music by Louis Horst for *Frontier*.

The book itself is a compilation of fifteen articles on Martha Graham and her art. Merle Armitage's foreword attempts to crystallize something of the meaning of Miss Graham as the first purely American dance expression.

Next come dated extracts from reviews by John Martin in the *New York Times* from 1929 to 1937, which form a cumulative evaluation of Martha Graham's contribution by one who has followed her performances with the deepest attention. Mr. Martin discusses her successive offerings, and his chapter as a whole is valuable for understanding her changes in style from time to time.

Lincoln Kirstein tells of his reversal of attitude toward Martha Graham and the reasons for this change. He puts forward the thesis that the three American women who have meant most to contemporary dancing are Ruth St. Denis, Isadora Duncan and Martha Graham, and reiterates the recurring statement of the dancer's specifically American quality.

The other articles, by Evangeline Stokowski, Wallingford Riegger, Edith J. R. Isaacs, Stark Young, Roy Hargrave, James Johnson Sweeney, George Antheil and Louis Danz, deal with different phases of Miss Graham's development and add notes on her dancing as it appears from technical and lay viewpoints. Several authors consider her in relation to her historical position in art.

Miss Graham's own article explains her general ideas of what dance is and should be, and what she tries to make it. Margaret Lloyd writes on Louis Horst and his work with the Graham group. After this come the "Affirmations," statements made by Martha Graham in press interviews since 1926. They are presented as a record of her thinking during those years, with the accent clearly on consciousness of country, and on the idea that through folk relationships the dance will reach a true art for all men.

The last article, by Winthrop Sargeant, is a biography of Martha Graham, following her life and work from her birth in Pittsburgh with an American heritage of ten generations, through her St. Denis training and the evolution of a personal style, down to the summer of 1937 at Bennington, the locale of her latest achievements. P. S. A.

•

The American Indian, by Clark Wissler. Oxford University Press, New York City, 1938. 466 *pp.*, 83 *illus.* $3.75.

This interesting and authoritative work on the American Indian by the Curator-in-Chief of the Department of Anthropology in the American Museum of Natural History, forms an excellent basis for understanding the background of Indian dancing. Although there is little direct description of the dances, they are mentioned in connection with ritualistic observances (the sun dance festival, for instance) and the mythology of various tribes. There is much valuable material here for dancers who are interested in research on American Indian life. P. S. A.

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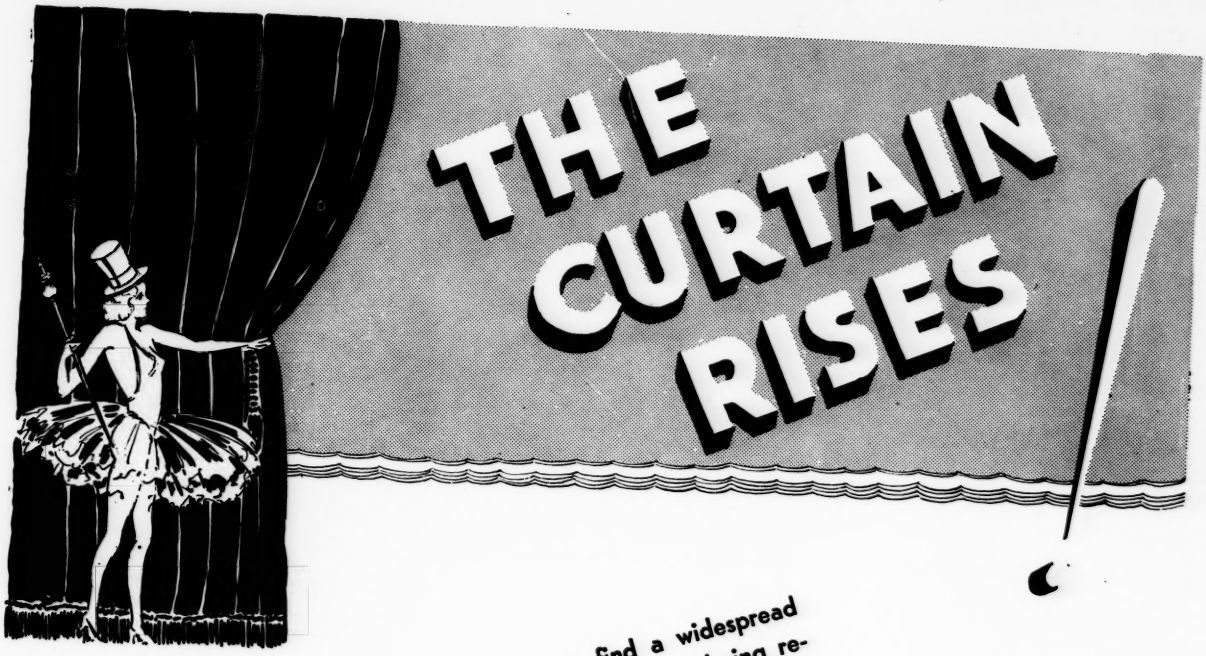

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BEAUTY

by BETTY CARUE

A DANCER or dancing teacher cannot place too much emphasis upon the care of the hair and scalp. In fact, every woman should make a pretty little "curtsy" to the hair dressing profession, for it has contributed more to make women pleasing to the eye, than any other influence.

The hair itself gets plenty of attention these days when every young lady goes weekly to her beauty salon for the latest coiffure. But the poor scalp is neglected too frequently and left to get along the best it can.

One cannot be too "choosey" about the shampoo, whether it be taken care of at home or in a beauty shop. And if your hair is particularly dry or oily, it is well to make your choice accordingly.

There is nothing better than a scalp massage and an occasional oil treatment to keep the hair in good condition. Even immediately after a finger wave, the hair can stand a certain amount of mauling. Spread the fingers and thumbs and raise the flesh if you can, thereby circulating the blood stream and vitalizing every shaft.

A few tablespoons of oil massaged into the scalp the night before a shampoo is an insurance against dandruff. It loosens the flakes of dead skin so that they may be washed away.

Summer sun and salt water play havoc with the hair and scalp. The handkerchief tied high on the head or coyly beneath the chin is a perfect protection against the sun rays while at the beach or taking a sun bath in town. And never allow salt water to remain in the hair, even if it be necessary to rinse it away every evening.

Should your hair and scalp become dry from summer sun and water, the natural oils may be restored by using a light antiseptic lotion immediately before the shampoo.

It is also necessary to weatherproof your skin these hot months, and the face needs an entirely new routine during the summer. It is considered well to use a darker shade of face powder—a little experimenting with various shades will bring the desired result. Of course, this makes it even more important to aply a slight amount over the neck so that a powder line will not be obvious.

When attending the conventions or studying in town during the summer months, be sure to have some of those handy cleansing pads in your purse. If you prefer to use your favorite freshener, secure a supply of the dry pads and a purse size container. Moisten a day's supply before leaving your hotel. You will find this a great convenience not only for freshening up and applying make-up smoothly after practice, but this is an excellent method of removing perspiration if a shower is not handy.

It is necessary to use two creams these days; a light one for removing make-up and a heavier one to protect your skin against peeling and flaking. The facial muscles need exercise and it is most important to massage the face to stimulate the blood so that wrinkles will not appear. An outward-upward stroke with a circular motion is the correct procedure, and by all means do not neglect the throat line. It is also well to slap the face gently until you can feel a slightly tingling sensation.

The use of a pore cleanser after this treatment serves a two-fold purpose in cleanising the skin thoroughly and closing the pores, thereby giving the skin a lovely, healthy appearance.

Traveling Terpsichoreans

(*Continued from page* 14)

face as well as your feet," said Miss Winslow.

Both physical and mental practice do not end, however, with the summer. The girls value the discussions that go on as they travel; and, though they do not have much actual time for rehearsal, there was one period during which they practiced work for Spanish numbers while traveling in the car.

Miriam Winslow has recently joined forces with Foster Fitz-Simons of the Ted Shawn Group. During this summer they are working at the camp in New Hampshire on a program for next season's tour, which will include appearances with orchestras throughout the country.

A DANCER'S DIARY

(*Continued from page* 25)

"Now, get into all your costumes and be ready for your entrance cue immediately. The Maharajah of Delhambra is coming back stage to see the cast before the curtain rises."

A Maharajah! Diary, I think my feet had wings to the dressing room, and I'm sure I was walking on air as I clutched my rose colored veil and stepped down backstage.

"Stand in line, right over here, and don't talk." Lochinov's voice came out of the duskiness. The dim lights were on and there seemed to be stage hands and pieces of landscape and ships all over the floor. And from beyond the curtain you could hear an exciting low buzz.

Everyone had that queer, jerky expectant look that comes when you're dying to see something you've always read about, but never seen.

"He's got to come from the other side." Tony dared to whisper in my ear. "Watch that way. Oh, look, there comes Mr. Hilary, that must be the Maharajah and his men just in back."

I felt a little chill tingle right at the base of my spine and the back of my neck felt prickly. I looked with all my eyes, for without doubt the tall, rather brown man who was walking rather slowly and wore a beautiful turban around his head, was the Maharajah of Delhambra.

He kept talking to the man next to him, who was very fat and fussy and important looking, and he waved his hands, which were quite tiny, in our direction.

Then Lochinov stepped up and bowed very

(*Continued on page* 32)

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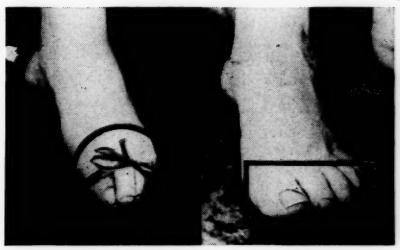

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WHAT IS WRONG WITH OPERA-BALLET

(*Continued from page* 9)

tricians and their union hours to be reckoned with. Every moment is preoccupied and is important to the whole. Even in the face of such handicaps, choreographers complain that they are not given the opportunity of rehearsing their ballets. It can clearly be seen that this is impossible. It is for this reason therefore that intact ballet groups are engaged. Ballets must be previously rehearsed to such an extent that they can fare alike with musicians, choristers and singers while in the opera house. Each piece of this operatic jigsaw puzzle must be meticulously rehearsed as a separate unit and then fitted together quickly in that short time which is alloted to dress rehearsals.

Despite the clearness of all these facts, however, trouble continues to exist between managers and choreographers, critics and public. Another thing that ballet-masters so often forget is the apparent fact that tradition is an all important factor in the presentation of opera. This being so, opera-ballets themselves must be designed along traditional lines. The idiom cannot be altered. This is where the failure of a great many opera-ballets has lain. Strange innovations have been inserted. After all, opera-goers are not, as a rule, ballet-goers and they expect to see the traditional hours of the day dance before their eyes in *Gioconda* rather than an obscure pot-pourri of strange designs and movements which resemble in no way the original purpose of the music. Innovation is fine, undoubtedly, but not in the case of the opera. As has been proven, it is the ballet which will suffer every time.

This does not mean, however, that there has been no *good* opera-ballet. Quite to the contrary, there has been. Intolerant critics, to a far greater extent than either choreographer or public, have failed to understand the demands of the ballet in the opera. I cannot imagine a more colorful presentation of the L'Arlesienne in *Carmen* than has been seen at the Metropolitan for the past few seasons. On the other hand I cannot imagine a more uninspired and apparently aimless Bacchanal than has been seen in *Tannhauser*. (Incidentally this most perfect and wonderful of all interpretive dance music is presented in a manner which will do justice to Wagner's magnificent orgiastic conception.)

And next season there will be a new ballet orgahization at the Metropolitan. Boris Romanoff has been engaged to develop a permanent ballet group as a part of the roster of that company. One hundred and twenty-five dancers have already been auditioned. From these Mr. Romanoff will select his soloists and his corps de ballet. Mr. Johnson saw the new ballet-master's work at the Royal Opera House in Rome and there engaged him for the Metropolitan. He has had long experience in the production of opera-ballet and should know just what is expected of his ballet group.

In the *lack* of that knowledge lies the real answer to the question, "What is wrong with ballet-opera in this country today?" Ballet, to repeat, in the opera is incidental and must remain traditional. At least, so long as tastes in opera in this country remain as they are today. And critics and choreographers must remember this. Ballet must be designed and criticized and looked upon as such.

This does not mean that opera-ballet is of no importance where the dance as an art is concerned. It is unlikely that such ballet can possibly further the cause of the ballet here. It can definitely play its part, however, by bringing to a new and larger public the classic beauty of the dance. And yet this can only happen to a marked degree when opera-managers, choreographers, critics and John Public get together in a uniform understanding of the real and vital importance and purpose of the ballet in opera. Then and then alone will opera companies succeed in bringing about a perfect union between these two closely related arts. Then and then alone will American audiences be afforded the opportunity of witnessing artistic and pertinent opera-ballet.

And that, I believe, answers our question. Does it not?

A DANCER'S DIARY

(*Continued from page* 30)

gracefully and I felt so proud because everyone else just stood around and stared. It seemed Lochinov was explaining the dance and our costumes to the Maharajah through the fat fussy man, who was an interpreter. Then the Maharajah passed very close to our group, threw up his hands and smiled so that a whole set of the whitest teeth just gleamed.

For one moment it seemed his black eyes were on me. I smiled back. We all smiled back. The interpreter grinned and said in a flat voice:

"He says you are all very beautiful."

We all laughed, Lochinov made two or three little bows and with a final look at us the Maharajah gave us another wave of his hand and went up the steps.

"Oh!" I breathed, "isn't he wonderful!" and felt all weak inside.

"Quite a lady killer," muttered Tony rather harshly under his breath.

But I was just swimming around with a sort of air bubble feeling. I had seen a handsome Maharajah, he had smiled at me and he was all I'd ever dreamed he'd be. Everything I'd ever read about the romance of the east came back to me. I was just bathing in fairy tales when our cue was called, and when we slipped out with our veils I knew I was a dancing girl in the Maharajah's court, and I was dancing for his favor. There was no audience, no harsh, bright lights. The music just seemed to flow all around my body and all I could see was his face. It wasn't until I knelt near Tony that I came partly to.

"Hey, Dorina," he stage whispered. "For gosh sakes wake up! You've got the sappiest look on your face!"

Then I got mad. How dared Tony think I looked sappy when I was thinking of the Maharajah?

When we came to the spins I just let myself go and when we finally ended and ran off, after receiving *six* curtain calls, which I only heard as a sort of thunder in my ears, I wouldn't even look at Tony.

"Hey you, what in the dickens has got into you?" Tony kept asking me. "You don't even look as if you knew you'd been through a first night." Then he added, sort of humbly. "Dorina, you certainly danced as if you knew your stuff tonight."

Then I had to give him a smile.

"Thanks," I said, and we waited for the elevator.

"What are you going to do, Dorina?" Tony asked, "after we finish here?"

"Oh," I said, "I'm going to travel over millions of miles of oceans." And I just forgot Tony standing there scratching his head, because I knew Bobbie's cruise couldn't be just to the south seas, it *must* be to India, where I would dance for the Maharajah of Delhambra and wear jewels around my throat.

ELEANOR POWELL

(*Continued from page* 10)

Shuberts' revue, *At Home Abroad,* in which she practically stole the show from Beatrice Lillie and Ethel Waters. Eleanor definitely "arrived" that night.

"A star is only as good as her last picture," she says.

With that in view, she is constantly striving to make each picture better than the last. Creating all her own dances, as she does, she is probably one of the most diligent workers in Hollywood.

An actress is finished when she completes her scene before the cameras. A singer lingers to record her songs. Eleanor begins months ahead of scheduled rehearsals and works long after the actual "shooting" of her scenes is completed.

She plans not only her actual steps, but the background for her dances. When you consider that there are usually about five dance sequences in each of her films, that alone is no small task. She first fits the steps to the music and has it all planned on paper months before rehearsals are to begin.

Then daily conferences set in. The dance, as she has originally conceived it, must be cut two seconds. That means more planning. Since the composer seldom will consent to the slightest alteration in his music, the dance must be cut. Photographers must be consulted for the best camera angles, dance directors for their chorus routines. By the time everybody concerned is finally satisfied with the number, Eleanor finds that about one-eighth of her dance originally planned on paper can actually be used.

All her dance numbers for a picture are first executed on a felt floor and photographed by *silent* cameras. The sound is later synchronized to fit the film, sometimes months later. This is done by dancing on a maple floor. Eleanor wears ear phones and watches the film run off as her steps are recorded. The result of this laborious process, when eventually pronounced *okay,* is reeled off on the screen in about three minutes. And after rehearsing definite routines at the studio all day, Eleanor finishes by doing a half hour of her *favorite* steps just for her own amusement!

Eleanor and her mother have just returned to Hollywood after her first vacation in ten years. The two weeks' journey through the Panama Canal between California and New York not only gave her a well-earned rest, but a wealth of ideas which will later emerge as dance numbers in her future pictures. In Havana she learned the rumba dancing with native boys. In Manhattan she spent every free moment in night clubs and at the theatre. She danced at the President's Birthday Ball in Washington.

Alert, eager, anxious to give her best to the public which has made her a film star, Eleanor hardly knows where work ends and play begins.

"I don't suppose it's humanly possible to please everybody all the time," she says, "but I'm always striving for variety. If I can make each dance different enough from every other, at least the majority of people will like my pictures and come back for more."

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